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Lionel Richie

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EDITORIAL

Setting A Positive Tone

The latest announcements of new marketing approaches to the selling of prerecorded cassettes are a very encouraging sign. Based on more sound marketing logic than mere hype or hoopla, these new programs and developments — the WEA, MCA and CBS two-for-one series', A&M's audiophile-quality tape for the new Supertramp LP, I.R.S.'s "Cassingle" and Island's continuing experiments with variations of the One Plus One format — are in a position to set the tone for some time to come.

By this time, most people in the industry would probably agree that the prerecorded cassette will eventually become the dominant configuration — in many cases, sales of prerecorded cassette units already surpass those of LPs. Cassettes already have many advantages over the conventional record — portability of both the software and hardware being the most obvious — and with the continuing evolution of high-quality tape, any difference with LPs in the area of sound quality will soon disappear.

Thus, it is vital that the industry seriously consider the implications of the current cassette developments. Home tapers have long known the virtues of the cassette, and it's about time that the industry began to offer them better product than what they can copy and at a lower price. If past trends based on advancing technology come to pass, the cost of manufacturing prerecorded tapes on a large scale should decrease while we should also see a continual increase in quality.

And that should be a turning point. Many in the media and in the industry itself have placed much of the blame for this current slump on seemingly constant price increases for what has come to be seen as inferior product. For a product that the industry likes to call "the best value for the dollar," this is a tragic public image. Those manufacturers actively trying to counter that image are to be commended.

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ON THE COVER

Like his fine, classy Ferrari, Lionel Richie has to shift gears once again to accommodate the high-speed traffic on the highway he is now traveling. With release of his debut solo album on Motown, he is entering still a faster lane of pop stardom.

The first single from his self-titled LP, "Truly," was the highest debut this week on the **Cash Box** Pop chart at #66 bullet. Having started out as the lead singer and chief songwriter with the Tuskegee Institute-bred aggregation known as the Commodores, and helping bring this outfit to the threshold of its own pop fame, Richie in recent times has distinguished himself as a songwriter and producer. The most evident example was the composing and production work he did on Kenny Rogers' hottest selling single "Lady," which helped propel Rogers' "Greatest Hits" package to multi-million unit sales worldwide.

In addition to winning several awards as a member of the Commodores and as an individual songwriter and producer, he has earned numerous nominations and awards as a performer.

TOP POP DEBUTS

SINGLES	**66 TRULY** — Lionel Richie — Motown
ALBUMS	**33 NEBRASKA** — Bruce Springsteen — Columbia

NUMBER ONES

POP SINGLE
JACK & DIANE
John Cougar
Riva/PolyGram

B/C SINGLE
LOVE COME DOWN
Evelyn King
RCA

COUNTRY SINGLE
I WISH YOU COULD HAVE TURNED MY HEAD
The Oak Ridge Boys
MCA

JAZZ
AS WE SPEAK
David Sanborn
Warner Bros.

Oak Ridge Boys

POP ALBUM
AMERICAN FOOL
John Cougar
Riva/PolyGram

B/C ALBUM
JUMP TO IT
Aretha Franklin
Arista

COUNTRY ALBUM
ALWAYS ON MY MIND
Willie Nelson
Columbia

GOSPEL
PRECIOUS LORD
Al Green
HI/Myrrh

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HIS FIRST SOLO ALBUM. Lionel Richie's 14 years with the Commodores have given us the unforgettable classics. "Three Times a Lady." "Still." "Sail On." "Easy." "Oh No," the Kenny Rogers standard, "Lady," written and produced by Lionel Richie, the Academy Award-nominated "Endless Love," a platinum single with Diana Ross. Words and melodies that captured 4 People's Choice Awards and 10 Grammy nominations.

the solo album:

LIONEL RICHIE

6007 ML 6007 MT 6007 MC

produced by

LIONEL RICHIE AND
JAMES ANTHONY CARMICHAEL

featuring

TRULY

THE SINGLE 1644MF

SERVES YOU RIGHT

WANDERING STRANGER

TELL ME

MY LOVE

ROUND AND ROUND

YOU ARE

YOU MEAN MORE TO ME

JUST PUT SOME LOVE
IN YOUR HEART

MOTOWN

KRAGEN

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WATCH FOR HIS DEBUT AMERICAN TOUR THIS NOVEMBER

CASH BOX TOP 100 SINGLES

October 9, 1982

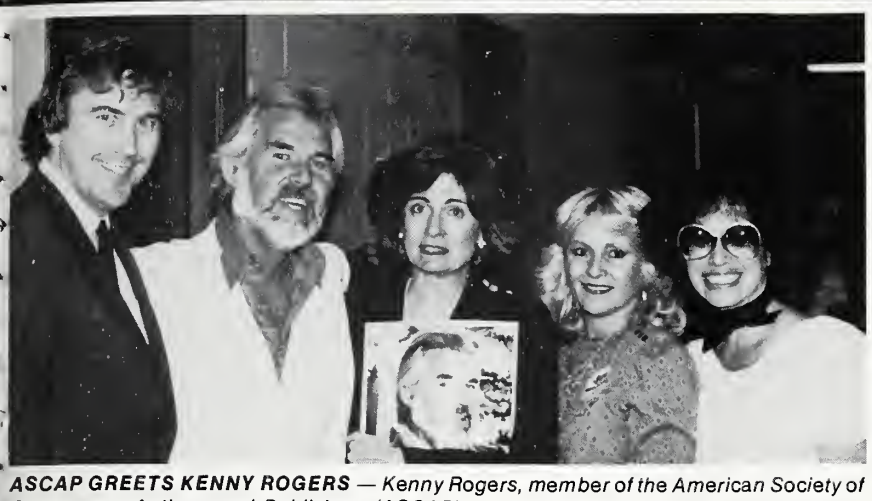
10/2	Weeks On Chart		Title	Artist (Label & Number)
1	12		JACK & DIANE	JOHN COUGAR (Rive/PolyGrem R-210)
2	20		ABRACADABRA	THE STEVE MILLER BAND (Capitol P-5126)
3	19		HARD TO SAY I'M SORRY	CHICAGO (Full Moon/Warner Bros. 7-29979)
4	14		EYE IN THE SKY	THE ALAN PARSONS PROJECT (Arista AS 0696)
5	20		YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU	MELISSA MANCHESTER (Arista AS 0676)
6	10		I KEEP FORGETTIN' (EVERY TIME YOU'RE NEAR)	MICHAEL McDONALD (Warner Bros. 7-29933)
7	11		SOMEBODY'S BABY	JACKSON BROWNE (Asylum 7-69982)
8	14		WHO CAN IT BE NOW?	MEN AT WORK (Columbia 18-02888)
9	19		EYE OF THE TIGER	SURVIVOR (Scotti Bros./CBS ZS5 02912)
10	11		YOU CAN DO MAGIC	AMERICA (Capitol B-5142)
11	13		BLUE EYES	ELTON JOHN (Geffen 7-29954)
12	9		HOLD ON	SANTANA (Columbia 18-03160)
13	8		BREAK IT TO ME GENTLY	JUICE NEWTON (Capitol B-5148)
14	6		HEART ATTACK	OLIVIA NEWTON-JOHN (MCA-52100)
15	15		VACATION	GO-GO'S (I.R.S./A&M IR-9907)
16	25		HURTS SO GOOD	JOHN COUGAR (Rive/PolyGrem R 209)
17	7		DON'T FIGHT IT	KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)
18	14		I RAN (SO FAR AWAY)	A FLOCK OF SEAGULLS (Jive/Arista VS102)
19	8		NOBODY	SYLVIA (RCA PB-13223)
20	6		GYPSY	FLEETWOOD MAC (Warner Bros. 7-29918)
21	8		THE ONE YOU LOVE	GLENN FREY (Asylum 7-69974)
22	7		UP WHERE WE BELONG	JOE COCKER AND JENNIFER WARNES (Island/Atco 79996)
23	12		WHAT'S FOREVER FOR	MICHAEL MURPHEY (Liberty B-1466)
24	5		HEARTLIGHT	NEIL DIAMOND (Columbia 18-03219)
25	15		GLORIA	LAURA BRANNIGAN (Atlantic 4048)
26	8		VOYEUR	KIM CARNES (EMI America B-8127)
27	12		LET ME TICKLE YOUR FANCY	JERMAINE JACKSON (Motown 1628MF)
28	8		JUMP TO IT	ARETHA FRANKLIN (Arista AS 0699)
29	7		YOU DON'T WANT ME ANYMORE	STEEL BREEZE (RCA PB-13282)
30	7		BIG FUN	KOOL & THE GANG (De-Lite/PolyGrem DE 822)
31	10		MAKE BELIEVE	TOTO (Columbia 18-03143)
32	7		SWEET TIME	REO SPEEDWAGON (Epic 14-03175)
33	9		JOHNNY CAN'T READ	DON HENLEY (Asylum 7-69971)
34	9		YOU KEEP RUNNIN' AWAY	.38 SPECIAL (A&M 2431)
35	8		STEPPIN' OUT	JOE JACKSON (A&M 2428)
36	9		HOLDIN' ON	TANE CAIN (RCA PB-13287)
37	9		YOU DROPPED A BOMB ON ME	THE GAP BAND (Total Experience/PolyGrem TE8203)
38	6		I NEED YOU	PAUL CARRACK (Epic 14-03146)
39	6		ATHENA	THE WHO (Warner Bros. 7-29905)
40	4		SOUTHERN CROSS	CROSBY, STILLS & NASH (Atlantic 7-89969)
41	5		I GET EXCITED	RICK SPRINGFIELD (RCA PB-13303)
42	7		LOVE COME DOWN	EVELYN KING (RCA PB-13273)
43	11		NEVER BEEN IN LOVE	RANDY MEISNER (Epic 14-03032)
44	12		ONLY TIME WILL TELL	ASIA (Geffen 7-29970)
45	3		PRESSURE	BILLY JOEL (Columbia 38-03244)
46	4		NEW WORLD MAN	RUSH (Mercury/PolyGrem 76179)
47	3		LOVE ME TOMORROW	CHICAGO (Full Moon/Warner Bros. 7-29911)
48	6		TAKE THE L.	THE MOTELS (Capitol B-5149)
49	11		DO YOU WANNA TOUCH ME (OH YEAH)	JOAN JETT & THE BLACKHEARTS (Boardwelk NB-11-150-7)
50	5		THE LOOK OF LOVE (PART ONE)	ABC (Mercury/PolyGrem 78168)
51	13		VALLEY GIRL	FRANK ZAPPA/MOON ZAPPA (Barking Pumpkin/CBS W5902972)
52	17		HOLD ME	FLEETWOOD MAC (Warner Bros. 7-29966)
53	4		I'M SO EXCITED	POINTER SISTERS (Planet/RCA JH-13327)
54	2		MUSCLES	DIANA ROSS (RCA PB-13348)
55	5		MICKEY	TONI BASIL (Chrysells 2638)
56	16		LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	DONNA SUMMER (Geffen 7-29982)
57	4		YOUNG LOVE	AIR SUPPLY (Arista AS 1005)
58	4		ROCK THIS TOWN	STRAY CATS (EMI America B-8132)
59	10		LET IT BE ME	WILLIE NELSON (Columbia 18-03073)
60	14		TAKE IT AWAY	PAUL McCARTNEY (Columbia 18-03018)
61	15		LOVE WILL TURN YOU AROUND	KENNY ROGERS (Liberty P-B-1471)
62	4		RIBBON IN THE SKY	STEVIE WONDER (Tamla/Motown 1639TF)
63	2		GET CLOSER	LINDA RONSTADT (Asylum 7-69948)
64	4		WHAT ABOUT ME	MOVING PICTURES (Network/Elektre 7-69952)
65	3		AMERICAN HEARTBEAT	SURVIVOR (Scotti Bros/CBS ZS4 03213)
66	1		TRULY	LIONEL RICHIE (Motown 1644)
67	11		I WILL ALWAYS LOVE YOU	DOLLY PARTON (RCA PB 13260)
68	3		GET UP AND GO	GO-GO'S (I.R.S./A&M IR-9910)
69	11		I'M THE ONE	ROBERTA FLACK (Atlantic 4068)
70	4		ALL OF MY LOVE	BOBBY CALDWELL (Polydor/PolyGrem PD 2212)
71	2		STATE OF INDEPENDENCE	DONNA SUMMER (Geffen 7-29895)
72	6		MACHINERY	SHEENA EASTON (EMI America B-8131)
73	3		A PENNY FOR YOUR THOUGHTS	TAVARES (RCA PB-13292)
74	1		I.G.Y. (WHAT A BEAUTIFUL WORLD)	DONALD FAGEN (Warner Bros. 7-29900)
75	2		ON THE WINGS OF LOVE	JEFFREY OSBORNE (A&M 2434)
76	2		PLEASE BE THE ONE	KARLA BONOFF (Columbia 18-03172)
77	2		SO MUCH IN LOVE	TIMOTHY B. SCHMIT (Full Moon/Asylum 7-69939)
78	2		TUG OF WAR	PAUL McCARTNEY (Columbia 38-03235)
79	1		MISSING YOU	DAN FOGELBERG (Full Moon/CBS 34-03289)
80	1		HEARTBREAKER	DIONNE WARWICK (Ariste AS 1015)
81	2		EVERYBODY WANTS YOU	BILLY SQUIER (Capitol B-5163)
82	2		THE ONLY WAY OUT	CLIFF RICHARD (EMI America 8135)
83	1		BE MY LADY	JEFFERSON STARSHIP (Grunt/RCA FB-13350)
84	8		HE GOT YOU	RONNIE MILSAP (RCA PB-13266)
85	1		ROCK THE CASBAH	THE CLASH (Epic 34-03245)
86	16		WASTED ON THE WAY	CROSBY, STILLS & NASH (Atlantic 4058)
87	1		DESTINATION UNKNOWN	MISSING PERSONS (Capitol B-5161)
88	1		COOL MAGIC	THE STEVE MILLER BAND (Capitol B-5162)
89	1		A LOVE SONG	KENNY ROGERS (Liberty B-1485)
90	1		RIGHT HERE AND NOW	BILL MEDLEY (Planet/RCA YB-13317)
91	11		I ONLY WANT TO BE WITH YOU	NICOLETTE LARSON (Warner Bros. 7-29948)
92	16		THINK I'M IN LOVE	EDDIE MONEY (Columbia 18-02964)
93	18		EVEN THE NIGHTS ARE BETTER	AIR SUPPLY (Arista AS 0692)
94	2		BABY, COME TO ME	PATTI AUSTIN (Qwest/Warner Bros. QWE50036)
95	4		BURNING DOWN ONE SIDE	ROBERT PLANT (Swan Song/Atco 7-99979)
96	1		ELECTRICLAND	BAD COMPANY (Swan Song/Atco 7-99966)
97	5		HEY, E.T.	DICKIE GOODMAN (Extran 601)
98	11		THEMES FROM E.T.	WALTER MURPHY (MCA-52099)
99	11		STILL IN THE GAME	STEVE WINWOOD (Island 7-29940)
100	6		CLOSE ENOUGH TO PERFECT	ALABAMA (RCA PB-13294)

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Love Song (Music Corp. Of America/Sycemore Velley — BMI) 89
A Penny For (Kenny Nolan/Downtown — ASCAP) . 73
Abracadabra (Sailor — ASCAP) 2
All Of My Love (Bobby Caldwell/Happy Stepchild — BMI) 70
American Heartbeat (Holy Moly/Rude — BMI/WB/Easy Action — ASCAP) 65
Athena (Towser Tunes — BMI) 39
Baby, Come To Me (Rodsongs — PRS) 94
Be My Lady (Allen — BMI) 83
Big Fun (Delightful — BMI) 30
Blue Eyes (Intersong — ASCAP) 11
Break It To Me Gently (Northern (MCA) — ASCAP) 13
Burning Down (Flames Of Albion — ASCAP) 95
Close Enough To Perfect (Accredit/Reindence — BMI) 100
Cool Magic (Silk Stocking — BMI) 88
Destination Unknown (Private Life/Life After Music/Private Parts — ASCAP/BMI) 87
Do You Wanna (Duchess-MCA — BMI) 49
Don't Fight It (Milk Money — ASCAP/Lecey Blvd./Warner-Tamerlane/Body Electric — BMI) . 17
Electricland (Badco — ASCAP) 96
Even The Nights (Hall-Clement — BMI) 93
Everybody Wants You (Songs Of The Knight — BMI)81
Eye In The Sky (Woolfsongs Ltd./Careers — BMI) . 4
Eye Of The Tiger (Holy Moley/Rude — BMI/WB/Eesy Action — ASCAP) 9
Get Closer (Cherry Lane — ASCAP) 83
Get Up And Go (Daddy Oh/Lip Sync — ASCAP) .. 68
Gloria (Sugarsongs — BMI) 25
Gypsy (Fleetwood Mac/Welsh Witch — BMI) 20
Hard To Say (Double Virgo — ASCAP/Foster Freeze — BMI) 3
He Got You (Chriswood — BMI/Murfeezongs — ASCAP) 84
Heart Attack (Stephen A. Kipner/April/Peul Bliss — ASCAP) 14
Heartbreaker (Gibb Brothers — BMI) 80
Heartlight (Stonebridge/New Hidden Velley — ASCAP/Carole Bayer Sager — BMI) 24
Hey E.T. (Para-Sac — SESAC) 97
Hold Me (Fleetwood Mac — BMI/Red Snepper — ASCAP) 52
Hold On (Over The Rainbow — ASCAP/Merk-Celn — CAPAC) 12
Holdin' On (Any Garage/Pug Baker — BMI) 36
Hurts So Good (Riva — ASCAP) 16
I.G.Y (Freejunket — ASCAP) 74
I Keep Forgettin' (Yellow Dog — ASCAP) 6
I'm So Excited (Braintree/'Til Dawn/Bleckwood — BMI) 53
I'm The One (Anitisia Music — ASCAP) 69
I Get Excited (Robie Porter — BMI) 41
I Need You (Plangent Visions — ASCAP) 38
I Only Want (Chappel Music — ASCAP) 91
I Ran (Zomba Ent. — BMI) 18
I Will Always (Velvet Apple Music — BMI) 67
Jack & Diane (Riva — ASCAP) 1
Johnny Can't Read (Cass County/Kortchmar — ASCAP) 33
Jump To It (Uncle Ronnie's/April/Sunset Burgendy — ASCAP) 28
Let It Be Me (MCA Music — BMI) 59
Let Me Tickle (Black Stallion — ASCAP/Fet Jeck The Second — BMI) 27
Love Come Down (Music Corp. Of America/Keshif — BMI) 42
Love Is In Control (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs — PRS) 56
Love Me Tomorrow (Double Virgofoster Frees/Irving — BMI) 47
Love Will Turn You (Lionsmate/Deb Deve/Briarpetch — ASCAP/BMI) 61
Machinery (Dick James Music — BMI) 72
Make Believe (Hudmar — ASCAP) 31
Mickey (Chinnichap/Careers — BMI) 55
Missing You (Hickory Grove — ASCAP) 79
Muscles (Mijac — BMI) 54
Never Been In Love (Colgems-EMI — ASCAP) 43
New World Man (Core — ASCAP) 46
Nobody (Tom Collins — BMI) 19
On The Wings (Lincoln Pond/Almo/March 9 — ASCAP) 75
Only Time (WB/Almond Legg adm. by WB/Ackee — ASCAP) 44
Please Be The One (Seagrape — BMI) 76
Pressure (Joel Songs — BMI) 45
Ribbon In The Sky (Jobete/Black Bull — ASCAP) . 62
Right Here And Now (ATV/Mann & Weil Songs — BMI) 90
Rock At The Casbah (Nineden Ltd. — PRS) 85
Rock This Town (Zomba — BMI) 58
So Much In Love (ABKCO — BMI) 77
Somebody's Baby (Jackson Browne/Kortchmer — ASCAP) 7
Southern Cross (Kenwood/CatPatch — BMI/Gold Hill — ASCAP) 40
State Of Independence (WB — ASCAP/Spheric B.V. Buma/Toughnot Ltd. — PRS) 71
Steppin' Out (Albion — ASCAP) 35
Still In The Game (Island Music/Blue Sky-Rider — BMI) 99
Sweet Time (Fate — ASCAP) 32
Take It Away (MPL Communications — ASCAP) .. 60
Take The L. (Excessive/Clean Sheets — BMI) 48
The Look Of Love (Virgin/Chappell — ASCAP) 50
The One You (Red Cloud/Night River —ASCAP) .. 21
The Only Way Out (WB — ASCAP) 82
Themes From "E.T." (Music Corp. Of America - MCA — BMI) 98
Think I'm In Love (Soft/Randy Oda — BMI) 92
Truly (Brockman — BMI) 66
Tug Of War (MPL Communications — ASCAP) 78
Up Where We (Famous — ASCAP/Ensign — BMI) 22
Vacation (Some Other/Daddy-Oh/Lypsinc — ASCAP) 15
Valley Girl (Munchkin Music) 51
Voyeur (Moonwindow/Hitching — ASCAP) 26
Wasted On The Way (Putzy Putzy — ASCAP) 86
What About Me (Australian Tumbleweed — BMI) .. 64
What's Forever (Tree — BMI) 23
Who Can It Be (April Music Pty. — BMI) 8
You Can Do (April/Russell Ballard Ltd. — ASCAP) 10
You Don't Want (Toneman/Wood Street — ASCAP) 29
You Dropped (Total Experience — BMI) 37
You Keep (Rocknocker/Easy Action/W.B. — ASCAP) 34
You Should (Warner-Tamerlane/Body Electric— BMI) 5
Young Love (Careers/Bestall Reynolds — BMI/Rive — PRS) 57

= Exceptionelly heevy redio activity this week

= Exceptionally heavy seles activity this week



ASCAP GREETS KENNY ROGERS — *Kenny Rogers, member of the American Society of Composers, Authors and Publishers (ASCAP), was welcomed to the New York area by company executives after his concert at the Brendan Byrne Arena in New Jersey. Pictured backstage are (l-r): Merlin Littlefield, associate director, Nashville Operations, ASCAP; Rogers; Gloria Messinger, managing director, ASCAP; Connie Bradley, Southern regional director, ASCAP; and Karen Sherry, director, public relations, ASCAP.*

CBS/Fox Holds Video List Price Down In Effort To Stimulate Sales Market

by Michael Glynn

LOS ANGELES — CBS/Fox Video is holding the line on suggested list prices for its top new videocassette titles. None of the seven titles in the joint venture's October release — which includes last winter's box-office hit *Taps* (a rental-to-sale conversion), *Author, Author!*, *Megaforce* and *Visiting Hours*, among others — will retail for more than $59.98, and one, a music video program featuring R&B star Teddy Pendergrass, will carry a $39.98 tag.

What appears to be a conscious attempt on the part of CBS/Fox to keep a lid on retail prices can be viewed as part of a continuing trend to lower lists as manufacturers attempt to establish sales over rentals at the dealer level. The most dramatic example of this came when Paramount recently announced that its November release, *Star Trek II: The Wrath of Khan*, would retail for $39.95 as an isolated test of the market's sales potential (**Cash Box**, Sept. 11).

Unlike Paramount, CBS/Fox's strategy, like some other manufacturers', seems to have been to lower prices slowly and quietly. Five of the seven titles in the joint venture's September release carried a $59.98 suggested list, while two, *Quest For Fire* and the James Bond film *From Russia With Love*, went out at $69.98. *The French Lieutenant's Woman* and *On Golden Pond* were released earlier this year at $79.98.

CBS/Fox Video executives declined comment last week on prices for the October titles. However, a recent press release from the company recounting testimony by 20th Century-Fox Telecommunications president Stephen Roberts before a subcommittee of the House Judiciary in Washington, D.C. on Sept. 22 emphasized Roberts' prediction that "we would be able to reduce our prices today up to 50% on most titles" if the Fair Marketing Amendment to the Home Recording Act of 1982 were passed by Congress.

$40 Seduction?

That seems unlikely in the near future, with the current Congress breaking for recess now and such legislation already low on the list of its priorities (**Cash Box**, Oct. 2). Nevertheless, other home videocassette suppliers are seriously considering experimenting with price reductions of their own. Paul Culberg, vice president of domestic operations for Media Home En-

(continued on page 36)

CBS Plans $8.98 Two-For-One Cassette Series

by Jeffrey Ressner

LOS ANGELES — Following similar moves by WEA and MCA, CBS Records is planning to release a "twofer" cassette line offering two albums by popular artists on one tape at a special list price. Midline albums from Columbia, Epic and CBS Masterworks labels will be involved in the project, dubbed "Double Play Cassettes," and each will probably retail for $8.98, a dollar less than MCA's "Twin-Pax" tapes and two dollars cheaper than WEA's "Two On One" line.

Approximately 18 tapes will initially be released in the CBS series, the first shipment due to rollout in late October. Retail sources have stated country titles will be the first to arrive in stores.

The CBS twofer line will include both old and new $4.99 midline product, and although specific information could not be ascertained at presstime, sources indicate a new type of packaging will be used for the "Double Play" software, with some jokingly referring to the cassette container as a "modified spaghetti box." The 90-minute tapes are also said to be carrying a wholesale code prefix, "DT."

Country artists and albums in the series will include Charlie Daniels' "Saddle Tramp"/"High Lonesome" and Willie Nelson's "Sound In Your Mind"/"The

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E.T., *Raiders* Top Holiday Video Game Releases

by Jeffrey Ressner

LOS ANGELES —With all of the activity taking place in the home video game arena this winter — new, third generation hardware systems bowing from Atari and Coleco, numerous software companies offering dozens of programs with upgraded graphics, and innovative accessories and add-on modules like Mattel's Intellivoice speech synthesis unit — the event most distribution outlets seem to be looking forward to most is the release of Atari's *E.T.* game cartridge based on the highly popular Steven Spielberg fantasy film. Targeted for shipment around Nov. 19, a week before Thanksgiving, the cartridge will carry a $39.95 list price, according to Dave Mount, national sales manager of video for WEA, which distributes Atari product to record retailers. Another game derived from a Speilberg movie, *Raiders Of The Lost Ark*, should be available in early December and will list for $37.95.

Both games use plot elements from the original firms in their programs, say insiders who've seen advance showings of the cartridges. In *E.T.*, the alien is pursued by shadowy government agents and scientists, and must find its way back to its spaceship while gobbling up Reese's Pieces candies for additional points. The *Raiders* cart pits adventurer Indiana Jones against obstacles in 13 different rooms of an ancient Egyptian crypt before he can find the mystical Ark of the Covenant.

While no formal merchandising or

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TV Advertising Becoming Retail's Favorite Medium

by Michael Martinez

LOS ANGELES — The advertising of prerecorded music on television — both network and pay/cable — is becoming an increasingly important tool for many record retailers and will be used extensively during the upcoming holiday sales season, according to a **Cash Box** survey. Showing a decided preference for TV, most retailers surveyed said it offered a wider audience plus a more diverse range of musical styles and acts than radio, with only minimal differences in cost.

"I think the active record buyer can be reached through outlets such as MTV because it is developing a reputation for airing some things that radio will not," said Michael Vassen, director of advertising for the Durham-based Record Bar chain's Ad-Ventures. "The mass media approach may be maturing right now."

Dealer enthusiasm for TV advertising, based on the belief that television is the most effective mass media exposure tool available to them, is tempered by an understanding that record manufacturers are reluctant to spend money on video advertising, primarily due to the high price of production and time costs. Some dealers also noted that labels fear that local advertising productions for TV airing are shoddily prepared and lack quality.

According to some surveyed, such apprehensions are unfounded, saying that a local TV spot can be produced for less than $2,500 and then run more than once

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Demand Doubles For 12-Inch Singles; Price Is Cited

by Jim Bessman

NEW YORK — Merchants in locations where 12" dance product has been a strong seller since the days of disco report that the demand for the configuration has doubled in the past year. A **Cash Box** survey finds that the main reason is consumer price, as the $4.98 or $5.98 list price seems just right for a growing and increasingly price conscious clientele seeking one cut at longer length for less than album price. This, coupled with the proliferation of indie labels releasing 12" product, has caused many dealers to call 12" the sole "bright spot" on the current retail scene.

"It's like a midline type thing," said Sikhulu Shange, at his Sikhulu Records store in Harlem. According to Shange, sales of 12" product — now up to roughly 35% of both his retail and one-stop operations — started to pick up around the second quarter of last year "when the change in record prices started coming around." He said that because of the increases and inflation, consumers are more particular now and comparing prices to make sure they get what they want at the price they want. "Many albums aren't all that hot, and they don't want to have to spend all that money for just one cut that they've heard and like and prefer in a longer form. And with 45s rocketing up to $2, it's too steep a price for kids to spend for a little bit of music. Right now the 12" discs are the only things that are selling well."

Howard Appelbaum, vice president of Washington, D.C.'s 19-store Kemp Mill chain, has also found that where many album buyers — particularly R&B buyers — buy albums on the strength of a specific song, many consumers won't spend the money for an album when that song is available for less on a 12" disc. For him, "$5 is the magic price point," so he sells his 12" product below that.

Good Entertainment Value

At Kemp Mill's R&B-oriented stores, dance discs make up 20-25% of the total gross receipts from prerecorded product and accessories, including video games. Sales of 12" product has "probably quadrupled" in the past year, this despite the economy and 52% black teen unemployment. "Music is still a good entertainment value," explained Appelbaum. "A $4.99 Dazz Band 12" is extremely attractive compared to $30 for a Pac-Man cartridge."

Besides the price point, dealers say that the surge in 12" product sales is fueled by the growing number of independent labels releasing the discs, as opposed to the major labels, which are just beginning to follow the indies' lead. Keith Hudson, general manager of Ted's One Stop in St. Louis, which operates six Hudson's Embassy stores in the area, said that more than half of the 12" titles that come in are independent releases. Ray Barney, head of Barney's One Stop in Chicago, credited the many new New York and East Coast-based labels with gaining a foothold in the marketplace by picking up some of the slack in album sales.

"We have to chase to New York to get product," said Larry Myles, manager assistant and buyer at Audie's in Milwaukee, which has two retail outlets and a wholesale operation. "We don't mind, though, because if it sells, we move 'em out."

According to Myles, the success of indie labels that put out 12" product is encouraging the major labels to follow suit. "When you get something like Sugar Hill or Prelude or Tommy Boy, it inspires others to do the same thing. Warner Bros. originally shied away from 12" product but is now picking up on putting out remixes and product not available in any other format."

Kemp Mill's Appelbaum said that his high percentage of 12" sales was a compelling reason for the major manufacturers to be into 12" product. He lauded all efforts to release product at lower cost to the consumer, including 12" discs and EPs like Kurtis Blow as a means of encouraging consumer experimentation.

In St. Louis, Hudson disagreed with the traditional fear of the major labels that 12" sales cut into album sales. "The Evelyn King "Love Come Down" 12" came out at the same time as the 'Get Loose' album and didn't hurt the LP at all but sold right along

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BUSINESS NOTES

Atari Pushes WCI To Record Qtr., Half

LOS ANGELES — Led by significant gains by the Consumer Electronics division during the second quarter and first half ended June 30, Warner Communications, Inc. (WCI) reported record earnings for those respective periods. WCI's net income for the quarter and half reached $68.2 million and $146.1 million, respectively, as the Consumer Electronics division once again doubled its earnings.

The corporation's net income for the quarter and half, increases of 60% and 59% over the same periods last year, were accompanied by equally unprecedented totals in gross revenues — for the quarter, an increase of 34.1% to $907.1 million and for the half, an increase of 43.9% to $1.8 billion.

Earnings per share for the quarter jumped 59% above the previous first quarter high to $1.05. For the half, earnings per share jumped 53% over the same period last year to $2.25.

The Consumer Electronics division, which manufacturers and markets the Atari line of video arcade games, home video games and home computers, led all WCI divisions with a 127% jump in operating revenues to $461.1 million and a 185% jump in operating income to $111.8 million during the second quarter, both records for the division. Operating income for the quarter leaped to $111.8 million, a 183% increase over the same period last year; for the half, there was a 195% jump to $212.4 million.

Revenues and earnings for the Recorded Music and Music Publishing division both dropped during the quarter and half. Operating revenues for the quarter dropped 2.5% to $175.1 million and, for the half, 1.8% to $365.1 million. Operating income for the quarter dropped 3.6% to $12.2 million and, for the half, 25.2% to $28.0 million.

BMI Composers Competition

LOS ANGELES — Broadcast Music, Inc. (BMI) will present $15,000 to young composers as part of the 31st annual BMI Awards to Student Composers competition. The 1982-83 contest is open to students who are citizens or permanent residents of the Western Hemisphere and who are enrolled in accredited secondary schools, colleges or conservatories, or are engaged in private study with recognized and established teachers anywhere in the world.

There are no limitations as to instrumentation, stylistic consideration or length of work submitted, although students may enter no more than one composition (which need not have been composed during the year of entry. Contestants must be under 26 years of age on Dec. 31, 1982.

Compositions, entered under pseudonyms, are considered by a preliminary panel of judges before final judging. The amount of each prize and the number of prizes awarded are at the discretion of the final judging panel. In the 1981-82 competition, 17 winners, ranging in age from 15-25, were given awards. Prizes range in size from $500 to $2,500.

To date, 275 students, from ages 8 to 25, have received BMI awards since the competition was first established in 1951. Five previous winners — George Crumb, Mario Davidovsky, Donald Martino, Joseph C. Schwanter and Charles Wuorinen — have gone on to win Pulitzer Prizes in Music.

The 1982-83 competition closes Feb. 15, 1983. Official rules and entry blanks are available from James G. Roy, Jr., director, BMI Awards to Student Composers, Broadcast Music, Inc., 320 West 57th St., New York, N.Y. 10019.

Court Dismisses Interim Fee Appeal By ABC-TV

NEW YORK — The U.S. Court of Appeals for the Second Circuit last week dismissed an appeal by ABC-TV to review the interim fee order requiring the network to increase its interim license fees to the American Society of Composers, Authors and Publishers (ASCAP). ABC will now continue to pay an annual fee of $8.5 million in music license fees to ASCAP until either the Court sets a final fee, ASCAP and ABC agree to one, or the current interim fee is further adjusted by the court.

The interim license arrangement between ASCAP and ABC began in 1976 when the network's ASCAP license ran out. Since then, ABC has been paying ASCAP $3.8 million annually, subject to retroactive adjustment. ASCAP requested an increase in September 1981, and on April 16, 1982 ABC offered to up the fee to $5 million at a hearing before U.S. District Judge Edmund L. Palmieri.

Then on May 26, Palmieri increased the fee payment to the annual rate of $8 million for the final three-and-one-half months of 1981 and $8.5 million annually for the period starting Jan. 1, 1982. These fees matched a payment agreement by CBS and ASCAP in June 1981.

Bernard Korman, ASCAP's general counsel, said that the dismissal of ABC's appeal, which was sought by ASCAP, would clear the way for the court determination of a "reasonable music licensing fee" for ABC.

Island Records Introduces New Tape Format

NEW YORK — Island Records will introduce a new tape configuration containing the same entire album on both sides of the cassette tape. According to a label spokesman, the new format brings attention to the "One Plus One Issue" and is "the first inroad in our goal of marketing Island albums on Island cassettes in the One Plus One format."

The controversial One Plus One cassette line brought out by Island two years ago, whereby an album is similarly presented on one side of the cassette while the other side is left blank, has met with stiff resistance from WEA, which distributes Island Records product. Island's Antilles/Mango division uses the format, but it is distributed independently.

The spokesman said that WEA has been very positive about the new tape format, which will be used on all Island cassette releases beginning with the soundtrack for the film *An Officer And A Gentleman*, which ships with the LP version on Oct. 4. Antilles/Mango will continue in the One Plus One configuration.

With the new cassette format the listener can conveniently flip over the cassette at the end of the album and start again at the beginning. This eliminates the need to rewind as well as flip the tape over to get to side two.

Grammy Entry Forms Are Due October 7

LOS ANGELES — The National Academy of Recording Arts & Sciences (NARAS) has issued a reminder to its members that Entry Forms for the 25th annual Grammy Awards are due Thursday, Oct. 7. The Entry Form includes 32 categories (the most in the history of the awards) under which NARAS members can list what recordings they consider to be in the running for this year's awards.

NARAS members' Entry Forms and similar ones from recording companies (due at NARAS Oct.4) will be used to compile the Eligibility Lists from which the nominations for this year's awards will be chosen.

Family Fare Is Focus Of Holiday Video Promotions

by Michael Glynn

LOS ANGELES — Holiday promotions and programs, highlighting a mix of family-oriented titles and major new releases, are, as one might expect, the primary focus of fourth quarter marketing strategies for most video software suppliers. As Halloween draws near, RCA SelectaVision Videodiscs and Media Home Entertainment, for example, will be putting individual promotional pushes on horror film titles, but during November and December studios and major independent manufacturers will be placing the promotional emphasis on titles with broad audience appeal, from new "A" category film releases to best-selling catalog items and Christmas staples, such as Walt Disney's *A Walt Disney Christmas*.

The thrust of these efforts will be principally directed toward the area of in-store merchandising, with a plethora of new point-of-purchase items, such as banners, posters, stand-ups, flyers and new release sheets being provided to retailers either directly or through distributors. Such companies as MGM/UA Home Video and MCA Videocassette are creating special brochures and posters keying in on gift-oriented titles for the Christmas season.

"As people buy or receive hardware during the holiday sales season, there is a tendency to purchase classic or perennial hits, mostly family-oriented titles, as initial software," said MGM/UA Home Video vice

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AOR, B/C Formats Post Mixed Results In Summer Arbs

by Larry Riggs

NEW YORK — Leading San Francisco AOR station KMEL gave up its distinction to neophyte rocker KRQR, according to results from the Summer 1982 Arbitron ratings sweep. Similarly, the book exhibited traditional fluctuations between market leaders and mixed results from black-oriented stations.

In Boston, for example, A/C outlet WBZ regained its #1 post in the market, nudging up from 8.4 to 8.6. It took the lead away from its competitor, WHDH, which slipped from 8.5 in the Spring Book to 8.0 this time around. Soft rocker WEEI-FM also slipped from a 3.9 to 2.9.

Summer, however, was a good book for the AOR format, as WBCN skyrocketed from 4.7 to 6.3 in the book, and dominant rocker WCOZ gained slightly, posting 7.5 over 7.4 in the spring book. B/C outlet WILD plummeted to 1.3 from a 1.9 share last time, and U/C outlet WXKS-FM rose to 7.8 from 7.0.

In Philadelphia, the AOR pie was more mixed but general favorable, WMMR, with

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E Streeter Van Zandt To Release LP On EMI

LOS ANGELES — EMI America will release a new LP by Little Steven and the Disciples of Soul on Oct. 15. Little Steven is Miami Steve Van Zandt of Bruce Springsteen's E Street Band.

Entitled "Men Without Women," the new LP also features original Young Rascals drummer Dino Danelli, ex-Plasmatics bassist Jean Beauvoir, Alvin Alley and percussionist Monti Louis Ellison.

Along with the LP, a video featuring a recent performance by the band at New York's Peppermint Lounge, among other things, will also be released.

REVIEWS

ALBUMS

OUT OF THE BOX

LIONEL RICHIE — Motown 6007ML — Producers: Lionel Richie and James Anthony Carmichael — List: 8.98

As a member of the multi-platinum Commodores and performer, composer and/or producer of three smash records last year ("Endless Love," "I Don't Need You" and "Lady, You Bring Me Up"), Lionel Richie's reputation for hits far precedes this debut solo sojourn. In this collection of love songs, the majority self-penned, Richie enlists the aid of elaborate string arrangements to give his simple but poignant lyrics richly layered texture. The LP's first single, "Truly," is a touching, romantic tune as suitable for A/C as for Top 40. "Tell Me," with its scorching guitar work and uptempo rhythms, is the most energetic track.

SILK ELECTRIC — Diana Ross — RCA AFL1-4384 — Producer: Diana Ross — List: 8.98 — Bar Coded

Glamorous is the adjective that immediately springs to mind when describing Diana Ross' second LP for RCA, and that encompasses everything from the chic cover art by Andy Warhol to the clean, crisp sound of the music. "Muscles," produced and written by Michael Jackson, seems the perfect follow-up single to the earlier "Work That Body," and in its second week on the pop charts, it's taken a 12-point jump to #54 bullet. That finger-snapping ditty is followed on the LP by a variety of styles ranging from hard, metallic rock ("Fool For Your Love") to MOR ballads ("In Your Arms") to supremely synth-assisted R&B ("So Close").

FEATURE PICKS

POP

GET CLOSER — Linda Ronstadt — Asylum 9 60185-1 — Producer: Peter Asher — List: 8.98

Ronstadt's return to studio recording following her Broadway hiatus pays tribute to her rock roots, as well as some current influences, with an album equally divided

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Nobody sings a song like

Sheena Easton

Her new album,
Music, Money & Madness, says it all.
ST-17080
Featuring the single
B-8142 "I Wouldn't Beg For Water"
Produced by Christopher Neil

EMI AMERICA

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REVIEWS

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between '60s hits and newer material. A James Taylor and Ronstadt mellow duet on Ike and Tina Turner's R&B classic, "I Think It's Gonna Work Out Fine," is one of the more interesting tunes here, as is her high-velocity rendition of The Knickerbockers' "Lies." Country radio may find the ballad, "My Blue Tears," in which Dolly Parton and Emmylou Harris help on three-part harmony, the top pick.

***YES, GIORGIO* ORIGINAL SOUNDTRACK — Luciano Pavarotti — London PDV 9001 — Producer: Ray Minshull — List: 9.98**

Luciano Pavarotti, one of the opera world's most renowned tenors, made his celluloid bow in the recently-released romantic comedy *Yes, Giorgio*, and the wide publicity the film has been getting can only help sales of the soundtrack LP. Whether bellowing 'O Sole Mio" or gently intoning more comtemporary selections like "I Left My Heart In San Francisco," the affable opera performer's voice is filled with power and grace. Recorded digitally, this soundtrack should appeal primarily to dedicated Pavarotti fans, as well as those seeking a souvenir of the movie.

OPUS X — Chilliwack — Millennium/RCA BXL1-7766 — Producers: Bill Henderson and Brian MacLeod — List: 8.98 — Bar Coded

This Canadian pop trio, which scored a Top 20 single last year with "My Girl (Gone, Gone, Gone)," is as adept on high-energy rockers relying on reeling guitar solos, rough vocals laced with soaring harmonies and pulverizing drum work as it is with softer, adult contemporary sounds. "Midnight" seems just right for middle-of-the-road outlets, while "Don't It Make You Feel Good" and "Really Don't Mind" are made to please listeners who like their music rough and raunchy.

ZOMBIE BIRDHOUSE — Iggy Pop — Animal/Chrysalis APR 6000 — Producer: Chris Stein — List: 8.98 — Bar Coded

One of the "grand old men" of the punk scene, The Ig has served as an inspriation to Bowie, Lou Reed, Patti Smith, Jim Carroll and a score of other contemporary musicians. In his debut solo trip on the Chrysalis-distributed Animal label, Iggy receives production and bass support from Blondie's Chris Stein, and the result is one of his most poetic, moving albums to date. With AOR acceptance of Talking Heads, Devo and other quirky art-rockers, Mr. Pop (as the New York *Times* referred to him) may receive wider airplay with this effort, particularly accessible tracks along the lines of "Angry Hills."

SPECIAL BEAT SERVICE — The English Beat — I.R.S. SP 70032 — Producer: Bob Sargeant — List: 8.98

This third LP from Britian's clever ska/rock outfit (and its bow on I.R.S.) casts away the political sarcasm of 1981's "Wha'ppen?" in favor of a more personal lyrical content. Still, wisecracking wordplay abounds in numbers such as "Jeannette," a skankable love song about a "substitute Ronette" backed with campy accordian riffs. Reggae fans will appreciate much of the disc, particularly "Pato And Roger A Go Talk" for its fine toasting and "Ackee 1 2 3."

BLACK CONTEMPORARY

THE BAD C.C. — Carl Carlton — RCA AFL1-4425 — Producers: Various — List: 8.98 — Bar Coded

A multitude of producers, from David Rubinson to Narada Michael Walden, have mined many a groove from this Bad Mama Jama's earthy voice. The result is dance floor delights like the cover of the Four Tops' "Baby, I Need Your Loving," "Dance With You" and "Groovin'," melded with emotive crooning exercises on ballads including "Fooled Myself Again" and "Just One Kiss." Pop and B/C PDs must give a listen to "Kiss" for its especially sexy delivery.

WILD NIGHT — One Way — MCA MCA-5369 — Producers: Irene Perkins and ADK — List: 8.98 — Bar Coded

On the sixth album from this seven-piece ensemble of first-rate funkers, jacket art depicts a lingerie-clad temptress, giving a good indication of the tasty music contained inside, including the partytime screamer "Wild Night" and the Godfatheresque "Making You An Offer." Coming off Top Five B/C chart success for its "Cutie Pie" single and having earned its chops opening for Al Green, Natalie Cole and James Brown, the band gained a solid reputation among urban audiences, and this waxing should only help reinforce its popularity.

THE WOMAN IN MY LIFE — Stevie Woods — Cotillion 90015-1 — Producer: Jack White — List: 8.98 — Bar Coded

A lot of folks were delightfully surprised by Woods' auspicious debut LP and especially the single "Steal The Night," which made quite a good showing on the charts. "The Woman In My Life" shows a further maturing of this young R&B/pop talent, as he easily handles a number of different styles with the sort of professional panache you'd expect from an established veteran as George Benson, as well as the vigor of an Al Jarreau. Stirring ballads, such as the title track and the bittersweet "Love You Back To Sleep" on side one, remain Woods' forte, but he flexes and stretches on

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SINGLES

OUT OF THE BOX

LIONEL RICHIE (Motown 1644MF)
Truly (3:19) (Brockman Music — BMI) (L. Richie) (Producers: L. Richie, J.A. Carmichael)

The title should be the tip off — one word, straight and simple, like . . . "Still." Few people in pop can work a big ballad like Richie, although he did have a little help from his friends. Gene Page's arrangements don't overwhelm what is a stirring, straightforward declaration of love. In Richie's hands, MOR is not a dirty word.

FEATURE PICKS

POP

KENNY ROGERS (Liberty B-1485)
A Love Song (3:14) (Music Corp. of America/Sycamore Valley Music — BMI) (L. Greenwood) (Producer: K. Rogers)

A gentle, mostly acoustic ballad (with a soft string background) from Rogers is served up with his usual panache for balladeering on this Lee Greenwood composition. Already getting airplay, mostly country, this should blossom into an A/C, pop hit.

JEFFERSON STARSHIP (Grunt/RCA JH-13350)
Be My Lady (3:54) (Alien Music — BMI) (P. Sears, J. Sears) (Producer: K. Beamish)

High, piercing yet extremely melodic lead guitar notes set the mood for this mid-tempo romantic exercise from the Starship. The rock riffs are kept to the absolute minimum, which gives some of the band's finer points, such as the great male-female harmonies, a chance to come to the fore. From the "Winds of Change" LP.

DAN FOGELBERG (Full Moon/Epic 34-03289)
Missing You (3:59) (Hickory Grove Music, admin. by April Music, Inc. — ASCAP) (D. Fogelberg) (Producer: D. Fogelberg, M. Lewis)

Expecting a ballad? Guess again, 'cuz Fogelberg's come up with a shaking pop tune that one might usually expect from, say, Kenny Loggins. It's not a rocker by any means, though; strings add a dash of slickness to the midtempo percussive groove and sharp leads. From an upcoming "Greatest Hits" set.

LUCIANO PAVAROTTI (London LON45 20103)
If We Were In Love (2:26) (Affiliated Music, Inc. — BMI/Variety Music, Inc. — ASCAP) (A. & M. Bergman, Williams, orch. Spencer) (Producer: none listed)

The accent is pretty thick, naturally, since this is Pavarotti's first English language recording, but the King of the High C's makes more than a game showing on this Alan and Marilyn Bergman tune from the movie *Yes, Giorgio*.

BLACK CONTEMPORARY

TEDDY PENDERGRASS (Philadelphia Int'l ZS 4 03284)
I Can't Win For Losing (3:12) (Mighty Three Music — BMI) (G. McFadden, J. Whitehead, V. Carstarphen) (Producers: V. Carstarphen, G. McFadden, J. Whitehead)

Ducking and weaving electronics set this no luck tale in motion, as Teddy Bear gets totally in character for the performance. Although it's slick, the song's got a definite street beat.

MARVIN GAYE (Columbia 38-03302)
Sexual Healing (3:52) (April Music, Inc. — ASCAP) (M. Gaye, O. Brown) (Producer: M. Gaye)

Gaye turns the rhythm box on and takes off into the kind of sexy vocal turns that made songs like "Let's Get It On" such big hits. Some stations may avoid this because of the title but the actual tone of the music (not the lyrics) is far from risque.

SONNY CHARLES (HighRise SHR 2001)
Put It In A Magazine (3:38) (Pari-Wex Pub. Co./Sun Hill Pub. Co. — ASCAP) (S. Charles, B. Paris) (Producer: B. Paris)

Charles, former member of the Checkmates, scored a few years back, you may remember, with the Phil Spector-produced "Black Pearl." He's back in a big way here with a bright, uptempo spinners-type of tune that is already making an impression at B/C stations.

NEW FACES TO WATCH

Toni Basil

Although Toni Basil made her initial debut on the American pop singles charts in late August with "Mickey" from her "Word of Mouth" album, she's been a behind-the-scenes figure in rock since the '60s and, as a flamboyant dance/performance artist, she's built a cult following of her own over the last decade. Undoubtedly, even more folks in the U.S. will become familiar with her through "Word of Mouth," which is being released not only in a record format but also as a "video album." Unlike previous forays into the field by Blondie and ABBA, both Basil's platter and the video were conceived concurrently, and the result is a multi-media product that's earned the singer/dancer platitudes like "queen of the freeze-frames" and "the First Lady of the videoage" from the British press after "Mickey" zoomed to the #2 spot on the English pop charts with the help of a BBC broadcast of the video.

Born Antonia Basilotta in Philadelphia, Pa., Basil comes from a show business family — her father was a orchestra leader, and her mother had once worked with relatives in a vaudvillian acrobatic act. Young Antonia began taking dance lessons from the time she could walk; "I don't recall ever *not* going to ballet class," she says today. Moving from Philadelphia to New York to Chicago and then to Las Vegas during adolescence, she put all her years of dance lessons to good use when she became head cheerleader at Las Vegas High School. On the "Mickey" segment of her video album, coincidentally, she once again dons her LVH uniform and leads a squad of kids in spirited pep rally style.

After graduating from high school, Basil drove to Los Angeles to pursue a career in dentistry. Enrolling in Laughton Dental School, she took classes in oral surgery but also continued her studies in ballet. When she received her degree from Laughton, however, she started work as a dancer, and soon landed a job as assistant choreographer on the seminal rock television program, *Shindig*. Earning a reputation as a person who could creatively blend pop music with modern dance routines, Basil was in strong demand as a choreographer of network rock shows and teen exploitation movies. She formulated dance numbers for several AIP beach party films and even played a go-go girl in the 1965 *Village Of The Giants*.

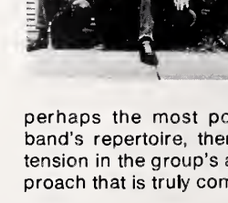
A hip injury from a ballet class caused Basil to forego dancing for a year, but she still insisted on performing and expanding her acting abilities. She portrayed a prostitute in *Easy Rider* and a lesbian hitchhiker in *Five East Pieces*, and when her hip healed, she became involved with an innovative inner-city rock-dance troupe from South L.A. called The Lockers.

Her horizons in movement and music were further broadened when she choreographed much of David Bowie's "Diamond Dogs" concert tour, and Bowie was sufficiently impressed to encourage her to develop her own shows.

When British label Radialchoice was looking for an audio/visual person to put out a simultaneous single, album and video release, someone who could make "records you can watch," it decided on Basil. After "Mickey" rose to #2 position on the British charts, it quickly captured the top singles spot in Australia, and with Chrysalis picking up domestic distribution of the Basil project, the tune may once again provide the spark that ignites public response to the talented lady's career as a video artist.

NEW AND DEVELOPING

TRANSLATOR (415/Columbia 38-03311)
Everywhere That I'm Not (3:46) (Very Safe Music/Sleepless Music — BMI) (S. Barton) (Producer: D. Kahne)



Even at its most accessible, S.F.'s Translator tends to veer from the mainstream. Despite the presence of some melodic acoustic guitar work on perhaps the most popular song in the band's repertoire, there is an underlying tension in the group's angular musical approach that is truly compelling.

THEY HAVE RETURNED...Waylon & Willie !

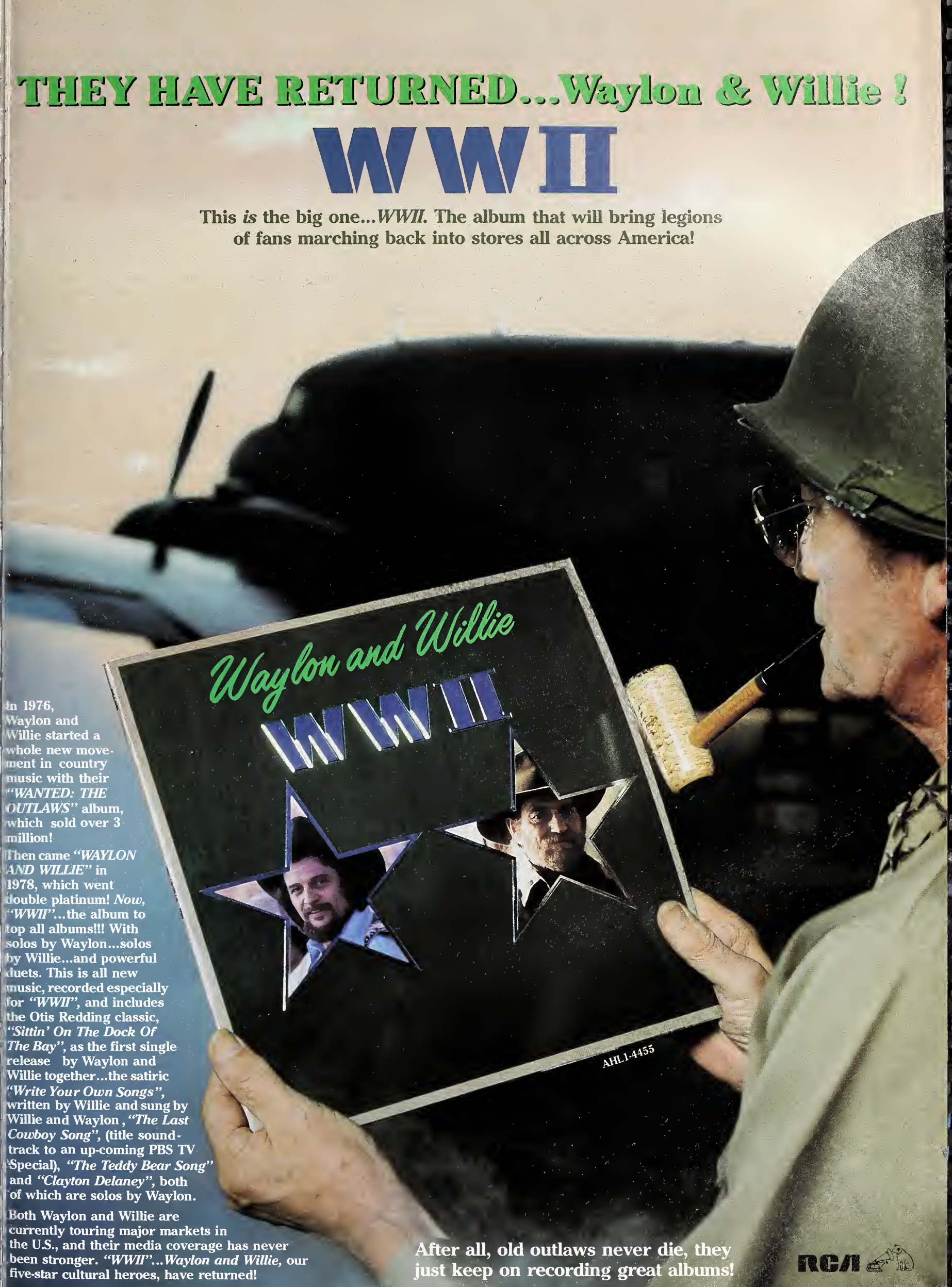
WWII

This *is* the big one...*WWII*. The album that will bring legions of fans marching back into stores all across America!

In 1976, Waylon and Willie started a whole new movement in country music with their *"WANTED: THE OUTLAWS"* album, which sold over 3 million!

Then came *"WAYLON AND WILLIE"* in 1978, which went double platinum! *Now, "WWII"*...the album to top all albums!!! With solos by Waylon...solos by Willie...and powerful duets. This is all new music, recorded especially for *"WWII"*, and includes the Otis Redding classic, *"Sittin' On The Dock Of The Bay"*, as the first single release by Waylon and Willie together...the satiric *"Write Your Own Songs"*, written by Willie and sung by Willie and Waylon, *"The Last Cowboy Song"*, (title soundtrack to an up-coming PBS TV Special), *"The Teddy Bear Song"* and *"Clayton Delaney"*, both of which are solos by Waylon.

Both Waylon and Willie are currently touring major markets in the U.S., and their media coverage has never been stronger. *"WWII"...Waylon and Willie,* our five-star cultural heroes, have returned!



After all, old outlaws never die, they just keep on recording great albums!

RCA

REVIEWS

(continued from page 10)

ALBUMS

"Ladies Of The '80s," "Into The Light" and some of the other brassy uptempo fare on side two.

JAZZ

DESIRE — Tom Scott — Elektra/Musician 60162 — Producer: Jeffrey Weber — List: 8.98 — Bar Coded

Simplicity has always been Tom Scott's strong suit, and on "Desire" he shows a handful of aces. And whether carried by vocalists Richard Page and Stephanie Sprull or by Scott's own saxophone and lyricon, melody is the mainstay here. A strong net of sidemen augment the leader, including Victor Feldman, Buzzy Feiten, Ernie Watts, Chuck Findley and Pete Christleib, making for a seamless foray into light funk and jazz pop.

NEW AND DEVELOPING

VERSIONS — Robbie Krieger — Passport PB 6017 — Producer: Robbie Krieger — List: 8.98

Instrumental covers and originals with a strong accent on Krieger's slide, rhythm and lead guitar skills makes this effort one both rock and jazz fusion enthusiasts should groove on. Doors mates John Densmore and Ray Manzarek contribute to a couple of cuts, most noticeably "Crystal Ship," which sounds supernaturally soothing. even without Jim Morrison's mystic vocals. Krieger's axework evokes a dreamy, ethereal mood, although it's capable of kicking ass, too.

THE HIGH AND THE MIGHTY — Donnie Iris — Carousel/MCA MCA-5358 — Producer: Mark Avsek — List: 8.98 — Bar Coded

Donnie Iris' third MCA album following last year's "King Cool" features a gaggle of original songs inked by his band, The Cruisers, and a monster cover of The Dave Clark Five's early '60s chart-topper "Glad All Over." Palatable and highly melodic pop, Iris' material may be heavy on hooks yet rarely traverses into simplistic bubblegum-type music. AOR might want to check out "The High And The Mighty" for its anthem-like qualities and "Love Is Magic" for its upbeat, catchy chorus.

Phax Appoints Promoter, Names Distrib Network

LOS ANGELES — Don Graham Ltd. Promotion and Marketing has been chosen to head the national promotion of the initial single from Phax Records and Filmworks, titled "I'm Gonna Make This World A Better Place," by the group Patches.

Also, Roy Simon, president of the new company, which is located in Long Beach, Calif., has appointed several distributors.

The distributors include Pacific Records and Tapes (San Francisco), Pickwick (Los Angeles), Big State Distributors (Dallas), Stan's Record Distributors (Shreveport), All South Distributors (New Orleans), Music City Distributors (Nashville), Hot Line Distributors (Memphis), Tiara Record Distributors (Atlanta), Bib Record Distributors (Charlotte, N.C.), and Sunshine Distributors (New York), Action Distributors (Cleveland) and Associated Distributors (Phoenix).

CBS Announces Home Computer Software Unit

NEW YORK — CBS Software, a unit aimed at developing, licensing and marketing home computer software, has been formed as part of the CBS/Columbia Group. The outfit, which will focus on game, education and home management software, will report to Edmund R. Auer, senior vice president, Columbia Group. CBS Software's first licensing agreement is with K-Byte, a division of the Troy, Mich.-based Kay Enterprises, for the exclusive worldwide marketing and distribution rights to K-Byte computer games.

In announcing the new CBS unit, Thomas M. Kirwan, president, CBS/Columbia Group, said that CBS "intends to play a leadership role in selected new businesses being opened up by technological development, and to do so in a way that builds upon our basic experience and expertise without unduly heavy initial investment. The home computer software market has an exciting and significant potential for growth. Current household penetration of home computers is minimal, but all projections show dramatic increases. A real need has developed in the consumer software industry for companies like CBS to perform the basic functions of product evaluation, development and marketing."

The CBS Software Unit's initial four K-Byte entries, slated for shipment early in the fourth quarter, include "K-Razy Shoutout," and three new titles: "K-Razy Antics, "K-Star Patrol" and "K-Razy Critters." Additionally, the deal covers games to be developed by K-Byte over the next four years. CBS will initially offer the games for the Atari 400 and 800 systems.

Commenting on the licensing agreement with CBS, Patrick Flynn, president, K-Byte, said K-Bye was "especially pleased to be able to marry the creative resources of our company with the worldwide marketing and distribution strengths of CBS. Together we will make a combination that should insure the success of K-Byte products in the home computer software marketplace."

S. Allen Selby, III, vice president, CBS/Columbia Group, will assume management responsibility for product acquisition and development within CBS Software. Distribution will be through CBS Video Games.

Ray Named To Chair Copyright Royalty Tribunal

WASHINGTON — Edward W. Ray, named commissioner of the Copyright Royalty Tribunal (CRT) earlier this year for the term that ended last week, was renominated by President Reagan and reconfirmed by the U.S. Senate for a full seven-year term.

Ray, former music record company executive who was appointed to succeed resigned Commissioner Clarence L. James Jr., is scheduled to become CRT chairman Dec. 1. Prior to his appointment to the CRT, Ray was in the investment business

Meanwhile, a nominee to fill the vacancy caused by the completion of the term of Frances Garcia on Sept. 26 is expected to be made by the White House shortly. Garcia, who was chairman of the CRT during the past year, decided against seeking a second seven-year term since there were indications that the White House did not have her reappointment in mind. A native of Texas and a CPA, Garcia has become the Washington partner of a Los Angeles accounting firm (Quesada, Navarro & Co.).

During the interim period between Garcia's departure and Ray's assumption of the CRT's chairmanship, the five-member agency is being led by Commissioner Thomas C. Brennan, veteran CRT member.

EXECUTIVES ON THE MOVE

Gauthier

Weinstein

Heatherly

Ziemba

EMI/Liberty Promotes Gauthier — EMI America/Liberty Records has announced the promotion of Gilles Gauthier to director, creative services & merchandising. Gauthier, a ten year veteran of Capitol/EMI/Liberty, had previously served as director of merchandising.

PolyGram Names Emmerich — Clifford L. Emmerich has been named director of personnel for PolyGram Corporation. He was most recently corporate director, employee relations for Automatic Data Processing, and previously served as manager, employee relations and supervisor, employee relations for Sperry Rand Corporation.

Weinstein Named At Boardwalk — Boardwalk Entertainment Company has announced the promotion of Beverly Weinstein to national sales director for the label. She joined Boardwalk in July, 1981 and has served as director of production and sales administration during the past year.

Heatherly Named At RCA — The appointment of Robert O. Heatherly as director of national country promotion for RCA Records has been announced. He joined RCA Records in 1972, and in 1977 was named branch manager, RCA Records of Washington/Baltimore region.

Resnick Named At Artista — The promotion of Michael Resnick to vice president, financial planning and analysis, Arista Records has been announced. Prior to this appointment, he was Arista's director, finance.

Mendelsohn Named — The appointment of Herbert J. Mendelsohn as division vice president, marketing, RCA VideoDiscs was announced by RCA VideoDiscs. He previously was senior vice president, marketing at Warner Home Video, a division of Warner Communications, Inc.

Zanders Joins RCA — Zeke Zanders has joined RCA Records as a black music promotion representative. During the past several years he has been active in black music promotion for Elektra Asylum Records for whom he became their first representative in Washington, D.C.

Changes At RCA — The appointment of Bob Rifici as Director, Commercial Sales — Eastern Region, was announced by RCA Records. Also announced was the appointments of Joe Wallace as manager, New York branch, replacing Rifici in that position, and of Larry Palmacci as manager, Boston branch, replacing Wallace. Until the current appointment, Rifici had been manager, sales, New York branch, for four years. Wallace joined RCA Records in 1968 at it's record manufacturing facility in Rockaway and in 1980, he entered the sales activity as branch sales manager, Detroit, until taking the identical position in the Boston Branch last June. Palmacci joined RCA Records in 1972 as a member of the company's Boston sales force and in 1980, he was named managing director, RCA Limited, RCA Records' subsidiary company in Argentina.

MacDonald Appointed At CBS — Holland MacDonald has been appointed art director, creative services, CBS Records. Mr. Macdonald joined CRU creative services in 1979 as a designer.

Scott Appointed — Chris Scott has been appointed head of distribution and promotion for Emergency Records. He was most recently with Brasilia/Trouser Records in a similar capacity.

Corlett Joins CBS/Fox Video — Elaine Corlett has joined CBS/Fox Video as director of marketing services-west coast. She is based at the Fox Studio.

McDougall To BMI — BMI California has announced the appointment of Allan McDougall to executive writer — publisher relations in the Hollywood office of Broadcast Music, Inc. (BMI). He most recently served as the director of creative affairs for Famous Music. Prior to that, he was general manager for Island Music and on the A&R staff for A&M Records.

Bella To Profile — Profile Records has announced the appointment of Manny Bella to national promotion manager for the label. Most recently, he was with West End Records.

Grace To NARAS — Virginia Lea Grace has joined the national office of the National Academy of Recording Arts & Sciences in Burbank, Ca. She joins NARAS from the Country Music Foundation, based in Nashville.

Empire Names Seaton — The Empire Agency has announced the appointment of Joe Seaton as a booking agent for the Marietta-based talent agency. He comes to Empire after 2½ years as booking agent at the Agora Ballroom in Atlanta.

Sharpe Appointed — Will Sharpe will be representing SHOWCO, INC. worldwide.

CBS Sets $8.98 List Twofer Cassette Series

(continued from page 7)

Troublemaker"; pop performers and LPs in the line include REO Speedwagon's "You Can Tune a Piano But You Can't Tune a Fish"/"Nine Lives" (new midline); Boz Scaggs' "Silk Degrees"/"Slow Dancer" (the former being a new midline); Jeff Beck's "Blow By Blow"/"Live with Jan Hammer"; Dan Fogelberg's "Netherlands/"Captured Angel''; Billy Joel's ''Piano Man"/"Streetlight Serenade"; Journey's "1st Journey"/"Look Into The Future"; jazz will be represented by Weather Report's "Black Market"/"Heavy Weather" and possibly other artists and titles.

Album Globe Acquires Stack-O-Hits Catalog

NASHVILLE — Album Globe Distribution Co., Inc., of Hendersonville, Tenn., has acquired the Stack-O-Hits' Records catalog entering the field of midline product distribution. Promotional copies and mailers are on the way now to independent distributors and selected one-stops.

Artists in the catalog include Carl Perkins, Ray Charles, Bobby Lewis, Faron Young, Freddie Fender, Johnny Lee, Rod Stewart, Ella Fitzgerald, Gene Krupa, Cab Calloway, Billy Holiday, Duke Ellington, Charlie Parker, Scott Page and the London Philharmonic.

All product is being prepared for the fall season, and orders are being taken now.

AOR, B/C Formats Post Mixed Results In Summer Arbs

(continued from page 8)

a 6.5 this time, gained nearly a share and a half over its Spring Book rating of 5.1. WYSP, its main competitor, registered a 4.4, up from 3.7. In contrast, WIOQ, lost over a share, posting a 3.1 compared to 4.4 last time around.

In a continuation of its slide, talk station KYW posted a 7.9, a drop of nearly a share from the Spring Book's 8.8. Even with Phillies broadcasts, it was supplanted as the #1 station by B/C outlet WDAS-FM, which jumped from 7.4 to 8.8. Black listenership was generally up in the book as its AM sister remained steady at 1.9 and WHAT gained slightly to 2.1 over last times' share of 2.0.

In contrast, A/C audiences were generally down as WMGK registered 7.2, a .4 loss from last time. WPEN lost the same amount, posting 4.0, and WCAU-FM, the "Hot Hits" station in town (see separate story), captured a 6.3 share, a .1 decline from the Spring Book.

While AOR stations in other Eastern seaboard cities gained listeners, such was not the case with the Washington D.C. rockers. WWDC, for example, plummeted to 3.1 from 4.8. WAVA also lost .1 share, registering 3.9 this time around. But, progressive rocker WHFS gained slightly, posting a 1.4 over last time's 1.3.

B/C Up In D.C.

Nevertheless, B/C continued its climb as WKYS captured a whopping 10.2 share over 8.4 in the Spring Book, and captured the #1 overall spot in the process. WHUR also fared well, as its 7.4 share was half a point greater than its Spring Book figure. WOOK also rose to 4.2 from 3.9.

B/C figures for Cleveland, however, were not as strong. While WDMT captured a 6.7 share over its Spring Book high of 5.9, WABQ dropped from 3.2 to 2.8 during the same period. WJMO also lost .1 share, posting a 2.6 this time. But WZAK rose to 4.4 from 2.8. AOR king WMMS retained its title as market leader, rising to 9.6 from 8.2 in the Spring Book.

The Motor City, on the other hand, showed a mixed AOR book this time around, with the general trend pointing downwards. While WABX rose to 4.0 from 3.4. WLLZ plunged to 4.7 from a Spring Book share of 6.1.WRIF also fell to 5.6 from 6.3. But black radio numbers were mixed, as urban outlet WDRQ skyrocketed to 6.6 from 3.0, thanks partly to Arbitron differential survey treatment. Commercial jazz outlet WJZZ also rose to 2.7 from 2.4 last time, while WJLB fell slightly to 3.5 from 3.8. But WCPR fell from 4.9 to 3.0 during the same period. And Tiger game broadcasts may have helped market leading news/talk outlet WJR-AM rise to 11.2 from 10.8.

Down Houston way, AOR fared decently this summer, as KLOL upped its share from 6.5 to 6.9 and KRBE to 5.6 from 5.2, although KSRR dropped .1, capturing a 3.4. Black stations posted mixed readings, as KMJQ fell to 8.6 from 9.1. Its share may have been taken by urban contemporary station KRLY, which jumped up to 7.0 from 6.5.

In San Francisco, AOR station KRQR overtook the format leadership from KMEL, registering a 3.7 share over its 3.3 during the Spring Book. Simultaneously, KMEL did exactly the opposite, registering a 3.3 this time around. San Jose station KSJO, rated in the San Francisco market, gained slightly, posting a 2.9 share over 2.8 in the Spring Book.

B/C stations also registered mixed readings as KDIA rose to 3.2 from 2.7, but KSOL fell to 4.2 from 4.8. Interestingly enough, A/C station KNBR gained .7 from last Spring's 3.5. Probable cause could be Giants baseball broadcasts. In addition, talk outlet KGO maintained its market leadership, although its share fell to 7.2 from 8.6.

All figures quoted here represent average quarter hour shares 12+ in metropolitan areas, Monday-Sunday 6 a.m. to midnight, June 24-Sept. 1.

Classical Music Assn. Names Board

NEW YORK — The newly formed Assn. for Classical Music, a non-profit corporation devoted to the art form, elected its interim board of directors last week.

Initial board members include conductor Gerard Schwartz, composer John Corigliano, National Academy of Recording Arts and Sciences (NARAS) New York chapter president Ray Moore, publicist Margaret Carson and Martin Bookspan, coordinator, symphonic and concert activities, at the American Society of Composers, Authors and Publishers (ASCAP).

Other members elected are musicologist and attorney Teri Noel Towe, WNCN/New York general manager Matt Biberfeld, musicologist Schuyler Chapin, artist representative Jack Roman, record retailer Stuart Schwartz and radio personality Leonard Marcus.

Membership in the association is $25 per year for individuals and $250 a year for corporations. All inquiries should be addressed to the Assn. for Classical Music, 128 Central Pk. South, Suite 5D, New York, N.Y. 10019. The telephone number is (212) 581-2440.

WILLIE ON THEIR MINDS *— On tour to support his current Columbia album "Always On My Mind," Willie Nelson recently gave a performance at the Meadowlands in East Rutherford, N.J. Pictured greeting Nelson backstage are (l-r): Dick Asher, deputy president/chief operating officer, CBS Records Group; Nelson; Al Teller, senior vice president/general manager. Columbia; and Bob Sherwood, vice president marketing, Columbia.*

The Who

BIRMINGHAM, England — As a warm-up to an imminent U.S. tour, The Who played two nights at Birmingham's National Exhibition Centre Arena last weekend. The high-tech ambience of the 30,000-capacity-filled American style venue served as an ideal setting for the warm-up.

The audience ranged from 12-40 years old and gave the band a resounding welcome as it opened up the set with a tight blast of its '60s song, "Substitute." Despite sound difficulties that caused some feedback distortion occasionally and hindered certain pieces during the set, it was obvious from the start that each member of the band is in fighting-fit form, especially Pete Townshend and Roger Daltrey.

Denim-clad Daltrey, with his short cropped blonded hair and his swashbuckling mannerisms, maintained an inspiring pace. His vigorous vocal delivery was well coordinated with his on-the-spot athletic training session — running, kicking and bending his way through the songs. Daltrey's well-known microphone antics of shot-putting, swinging, throwing and retrieving appeared to be as fresh and exciting as ever to the audience, which responded well to new pieces from the latest Who album, "It's Hard." "Eminence Front" an untypical Who song from the new LP that opens with a rhythm box and synthesizer was effective in whipping up audience enthusiasm as was the title track.

Townshend's voice was also in great shape, while his flawless guitar style and the intense manic relationship he has with his instrument still keeps him well-entrenched in the rock guitar leadership stakes. His occasional Chuck Berry bops and his own perfectly timed leaps and jumps maintained audience excitement and kept the very special relationship The Who has with its fans red hot.

Despite initial sound problems, one high spot that had Who magic flowing was the rendition of "Rain On Me" from the "Quadrophenia" LP. The lovely dramatic angst Daltrey is able to create between his gutsy vocal aggression and the soft vocal melancholy he evokes, held the audience spellbound, as it also did during "Face Dances," the title track from the group's last album.

John Entwhistle and Kenny Barker were not messing around either and despite successful solo projects, The Who continues to maintain the special strength of unity on stage that has steered it to the heights.

nick underwood

Anne Murray

GREEK THEATRE, L.A. — It is entirely possible that the Country Music Assn. just had too great a choice of artists to nominate this year for its annual awards. And certainly miffed about its nominations is an artist whose last four singles from a gold album all went Top 20 on the **Cash Box** chart.

In an interview prior to her opening performance of her two-night engagement at the Greek, Anne Murray expressed disappointment over exclusion from the nominations, but is still grateful for the continued support from her fans and radio that make her one of today's consistent and versatile performers.

With a set reminiscent of Las Vegas, complete with back-up singers, an orchestra consisting of a string and brass sections that supported her own band and effective lighting with live plants dotting a tiered stage, Murray emerged upstage beaming and swept down stairs bedecked in a dark, sequined gown. Swiftly moving center stage amidst the roar of applause, she warmly began her show with her former #1 country hit "Shadows In the Moonlight."

The Canadian songstress had earlier said that she likes her audiences to get to know her and take part of her with them when they go. Well, Murray certainly left part of her larger-than-life heart with the sold-out crowd that night.

Stopping at times to relate personal experiences and background on certain hits, Murray kept her fans smiling with "Another Sleepless Night," the Grammy Award-winning "Love Song," "Danny's Song" and her current hit "Hey! Baby!" among others.

Most effective were her expressive gestures and the lighting when she sang the Paul Anka-penned "Change," the moving "Somebody's Always Saying Goodbye" (one of her favorites from her new LP) and the magic, literally, when she "changed" a kerchief to a cane as she dazzled the crowd with "Everything Old Is New Again."

Changing outfits during intermission, Murray began the final part of the show with an energetic version of "What About Me." The melodic "Broken-Hearted Me" came next, followed by "Daydream Believer," "Walk Right Back" and the ever-popular "Snowbird" and "Could I Have This Dance?"

greg leschishin

Al Kooper

THE BOTTOM LINE, N.Y.C. — Al Kooper's second of two nights at the Bottom Line was marred somewhat when the stripper who surprised the band and house by coming onstage and baring all during an instrumental on the first night turned out to be just another one night stand. It was probably just as well for Kooper, though — his folks were in the audience.

Visuals aside, the underappreciated legend was more than satisfying in front of his first band in a year or so. Besides accompanying Bob Dylan on tour last fall, Kooper used his free time cutting "Championship Wrestling," his first album in six years, from which two songs in the set emerged. Other tunes went back to his '70s solo output, though "I Can't Keep From Crying Sometimes" harked back to his '60s Blues Project period. All songs were expertly arranged, as to be expected, and played by very accomplished players, also to be expected. His fine five-piece band, by the way, was happened upon by Kooper at the tiny uptown club J.P.'s.

The first part of the set found the leader doing songs at the piano, singing in his plain but pleasing laid-back style. But on "Albert's Shuffle," which he recorded in 1975, Kooper strapped on the guitar and picked out slow blues leads until the rest of his band's soloists — lead guitarist Larry DuBarry, keyboardist King Louis and saxman Greg George — took their turns. The quality of the solos broke up the lengthy instrumental, especially a duel between Kooper and DuBarry following the former's stroll halfway out into the room to make his stand.

Then it was back to the piano and an eclectic mix of material. Best were a hard rocking "Out On The Avenue," a dynamically controlled version of Dylan's "Tears of Rage," which was shaped by a sudden rhythm shift each time the chorus came around, and a swirling Ray Charles encore tune, "No Use Crying," which he offered after winningly shrugging off requests for "Season Of The Witch."

jim bessman

Traditional Blues, Folk Labels Aggressively Adding Reggae

by Fred Goodman

NEW YORK — Citing a relatively untapped market and their knowledge of specialty record sales, several established, independent labels are switching their focus to reggae. Over the last year, Alligator and Nighthawk, both deep catalog blues labeles, and Shanachie Records, a traditional Irish folk label, have expanded and redirected their catalogs to include the popular West Indian music. Additionally, Heartbeat Records, a Boston-based label closely aligned with the folk and ethnic-oriented Rounder Records, has bowed as a reggae-only label. And while the newcomers presently characterize the reggae market as small, they report that their reggae sales already outstrip those of their original lines.

"We're still talking limited potential," says Heartbeat's Duncan Browne, who is also general manager for Rounder. "But on our level, which is comparatively small, we realized it was hot. More so than blues, for instance."

A similar market assessment was offered by Richard Nevins, president of Shanachie Records, who characterized good numbers for an independent reggae album at "around 20,000." But Nevins added that an independent label like Shanachie could easily live with those figures if it budgeted accordingly. "I don't think the reggae market will grow in leaps and bounds," says Nevins, "but the growth will continue. There's a committed following for reggae."

Already Hot

For some, the payoff has already arrived. On the verge of releasing only their fifth reggae album, Nighthawk Records' Robert Schoenfeld reports that reggae titles on the label already outsell Nighthawk blues titles by four-to-one.

But aside from the healthier numbers, the specialty lables were willing to tackle the reggae market because they felt they had already developed relevant marketing skills in similar or parallel markets.

"Chicago has become quite a reggae center," says Bruce Iglauer, president of that city's Alligator Records. "When I go out, I see a lot of the same faces at blues and reggae concerts. Alligator has always been a black roots label, and it seemed like a logical extension." In terms of marketing and sales, Iglauer added that the targeted white record buyer for reggae is frequently "very similar to the one who buys blues records." He characterized the West Indian buyers in the United States as much more diversified.

Like Iglauer, Nighthawk's Schoenfeld sees an affinity between blues and reggae, although he bases his assessment more strongly on the music. "It may already be a little cliched to say this," offers Schoenfeld, "but as far as I'm concerned, reggae is the blues of the future."

For Shanachie, whose initial and continuing line in Irish and English folk music has less in common with reggae than the blues do, the move into reggae was almost happenstance.

Started With Imports

"We were importing a lot of records from England and Ireland," recalls Nevins, "and we noticed that one of our suppliers there had a lot of reggae labels. So we asked our distributors here if they wanted any of those labels. As it turned out, they had been looking for quite a few of them but had been unable to find them. So we started importing reggae records, and that was how we got our education. Eventually, people started coming around and asking us to put out their records."

Along with recording and releasing their own albums, Shanachie has become the North American agent for the Jamaican Greensleeves catalog and also handles the Message label.

Despite the kinship between the reggae market and the original specialty markets in which the labels worked, the newcomers are noting some dissimilarities. particularly as it concerns the differences between the white record market an the transplanted West Indian market.

"Our targeted buyer is not the same with each release we put out," says Heartbeat's Browne. Adding that the label's first three releases had been available before as imports, Browne said those releases had been "geared towards the white middle class mainstream. We wanted to get them into places like Sam Goody's. The Jamaican and Third World buyers in the States already had them." Heartbeat's next two releases, an album by Burning Spear and a DJ compilation, are expected to have a broader appeal. "Obviously, anybody would try to hit as many markets as possible," adds Browne. "We feel the Burning Spear can get into every account, but 'DJ Explosion' is a little bit weirder and will probably do a bit more in the hard core market."

The split market for reggae is seen by manufacturers as comprised mainly of middle class white listeners on one had and West Indians living in the U.S. on the other. Because of the split, all labels surveyed said they employ two distribution networks.

"We sell Heartbeat to all regular Rounder accounts," says Brown, "plus 10 or so that only buy Heartbeat." Among the reggae-only distributors that Browne and others mentioned were the New York-based Chin Randy, Charlie's, VIP and Gee's. "It's probably premature to try and predict where our new records will do well," added Browne. "Every record is a different story. It's been a surprise to see how divided the market is among the West Indians." In support of this, Browne cited sluggish sales in that market for Heartbeat's "Dread Beat An' Blood" by Linton Kwesi Johnson, which he said West Indian distributors found "too English."

Split Market

Owing in part to this splintering, all the labels surveyed reported that the bulk of their sales at present come from the mainstream market where reggae is viewed as another ethnic folk music, similar to the ones they previously sold. But sales have been encouraging enough for each to make long range plans for future reggae releases, while still attempting to cement their new identities.

"One of the reasons for our new double release is to show the American market that we're serious about reggae," says Alligator's Iglauer of the just-issued "Forward" by The Abyssinians and "Youthman Penitentiary" by Edi Fitzroy. He added that the label will be seeking stronger ties with Jamaican producers. "With reggae, the producers are in many respects the key to the music," he says.

While Nighthawk's Schoenfeld takes a different tack with the label, preferring to produce the sessions himself, he also sees a long future for reggae on Nighthawk. "We have an agreement with The Itals for the next five years," he says, "and we also have an agreement with The Gladiators." Both of those groups, along with Culture, Wailing Soul and The Mighty Diamonds, will be featured on the next Nighthawk release, a collection entitled "Calling Rastafari." Schoenfeld adds that the label will soon enlarge its 12" line and plans to expand into Jamaica within the next year.

Similarly, Shanachie has inked both Rita Marley and Judy Mowatt to four-album

(continued on page 36)

COAST TO COAST

EAST COASTINGS — The Federal government has chipped in $1.5 million to help renovate Harlem's famed Apollo Theater. Upon completion, the Theater will be used to tape programs for **Percy Sutton**'s urban contemporary cable company . . . **Fred Seaman**, a former aide for **John Lennon** and **Yoko Ono**, was arrested in New York last week and charged with stealing memorabilia from Lennon's apartment . . . Gramavision Records has bowed its own studio, primarily for mixing and overdubbing. In addition to label projects, the studio is available for outside projects . . . Cachalot Records has inked **Personal Effects** from Rochester. An EP is expected before Christmas . . . Down in Atlanta, Robox Records has signed **Norman Nardini & The Tigers**, whose debut LP on Sutra last year managed to stir some excitement in the heartland. And Hib-Tone records, whose past releases have included titles by **R.E.M.** and **The Throbs**, has collaborated with publisher **Bill Lowery** on the joint release of local talent **R.F. & The Radar Angeles** first LP, "Pictures Of Linda" . . . An encouraging word: sources at CBS tell us that L.A.'s Music Plus chain went through 6,000 copies of **Bruce Springsteen**'s "Nebraska" in its first day of release . . . Congrats to **Steve** and **Debbie Allen** on the recent birth of their son, **Mathew Joseph**. Pop's with Buddy Allen Management . . . New York has been blessed these past few weeks with *Little Shop Of Horrors*, a tongue-in-cheek look at the dark side of the '50s. Based on the **Roger Corman** B-movie of the same title, the musical relies heavily on an accurate recreation of the **Crystals/Ronettes** girl group sound. "We did some affectionate listening for our research and tried to keep our own style," composer Alan Menken recently told us. Menken and director/lyricist/author **Howard Ashman** have previously combined on such projects as *God Bless You, Mr. Rosewater*, but both are particularly pleased with the response to their comedic tale of a voracious, man-eating plant that conquers the world. "There's definite talk of a London and an L.A. company," said Menken, "and hopefully it will be produced for years to come. We had considered moving the show uptown, but in many ways it really belongs downtown in this little punky space." By-the-by, the cast album will be released next month on Geffen Records, and was produced by **Phil Ramone**, engineer for many of these original **Phil Spector** sides the show owes so much to . . . Special thanks to Rounder recording artist **Marshall Chapman** for dropping by the *East Coastings* citadel while in town to play The Other End. We had a swell time with the Carolina native, leafing through back issues of official beach music bible, *It Will Stand*, and talking about her days as a shagger. "I grew up listening to beach music," recalled Chapman, "but I didn't know what I was listening to, just that it was music for shag dancing." However, Chapman recently re-examined the music during a recording haitus. "I took two years off because I wasn't having any fun," she said. "I just spent most of that time listening to the music I loved — mostly beach music and people like **Tony Joe White** and **J.J. Cale**" .

fred goodman

BROADWAY JOE *— Island recording artist Joe Cocker recently performed at New York's Ritz in support of his label debut, "Sheffield Steel." Joining Cocker for a bit of post-performance bubbly are group vocalists Linda Lawrence (c) and Maxine Green.*

POINTS WEST — An upcoming Atlantic Deluxe package spotlights two classic albums from keyboard artist **Philip Glass**, "Einstein On The Beach" and "Dance" . . . A five-song EP by Los Angeles' "other" girl group, **The Bangs**, is due this month on Faulty Products. Songs titles include "Real World," and "How Is The Air" . . . **The Toasters** are putting the finishing touches on its new record, with RCA's **Ron Fair** assisting . . . Ruby Records signed **Dream Syndicate**, an avant-garage group that uses a wall of feedback effect in its tunes, and an LP called "Days Of Wine and Roses" should appear in stores soon . . . **Pompell 99** plans a "ritual release party" for its latest single on the Nostradamus indie, "Ignorance Is In Control," b/w two ditties from the band's self-titled long player, "Love Me For My Mind" and "The Nothing Song" . . . *One Step Ahead*, a newsletter re Australian and New Zealand music, just published its third issue, containing a Q&A with **Men At Work**'s **Colin Hay** and **Greg Ham**, and a rundown on the antipodean artrock genre — for more info, write 6038 Reseda Blvd., Tarzana, Calif. 91365 . . . **Kirk Nurock**'s latest album, "Natural Sound" offers a collection of aural resonances like grunts, chortles, sighs, growls, squeaks, groans and jazz-tinged scat . . . **Bad Religion, Flesheaters, Adolescents, Channel 3, Red Kross** and **Minutemen**, luminaries of L.A.'s hard-core thrash anti-movement, all have cuts on the Invasion/Thunderbolt platter, "American Youth Report Part One — Los Angeles" . . . **Peter Gabriel** has pledged the profits from "Wallflower," a track off his latest LP, to Amnesty International . . . **Michael Stanley** recently stopped in town, and we got a chance to talk with him about two of his favorite subjects: music and baseball. Seems the Ohio rocker is really up on the career of **Joe Charbineau**, formerly a punk outfielder for the Cleveland Indians . . A Santa Monica combo called **Joyride** just jammed at Hop Singh's in Marina Del Rey with its Doobieish brand of pop 'n' roll . . . A new waxing by **Meat Puppets** on SST Records is distinguished by the vocal work of **Curt & Cris Kirkwood** . . . An outstanding surf music anthology on Rhino Records is divvied up into four LPs: original instrumental hits 1961-1963 (**Dick Dale**'s "Surf Beat," **The Lively Ones'** "Goofy Foot," **The Pyramids'** "Penetration"), original vocal hits 1961-1964 (**The Beach Boys'** "Surfer Girl," **Jan & Dean**'s "Surf City," **The Surfaris'** "Surfer Joe"), the revival of 1980-1982 (**The Surf Punks'** "Hot Sand-Cold Feet," **Jon & The Nightriders'** "Suicide Bay," **The Malibooz'** "Hot Summer Nights") and a disc with the best of **The Challengers.** Cowabunga!

jeffrey ressner

LAST WHISKY WALTZ *— Tom Petty (l) joined bassist David Pahoa and the other members of newly-signed Geffen group The Plimsouls, as well as Heartbreakers keyboardist Benmont Tench, for some rousing oldies on the last live music night of L.A.'s famed Whisky.*

Cash Box *photo by Debbie Leavitt*

TOP 30 VIDEOCASSETTES

		Weeks On Chart 10/2
1	**CHARIOTS OF FIRE** Warner Home Video 7004	1 7
2	**CAT PEOPLE** MCA Distributing Corporation 77008	3 7
3	**ON GOLDEN POND** 20th Century-Fox Video 9037	2 19
4	**CONAN THE BARBARIAN** MCA Distributing Corporation 77010	13 3
5	**STAR WARS** 20th Century-Fox Home Video 1130	4 18
6	**ARTHUR** Warner Home Video 72020	5 23
7	**SHARKY'S MACHINE** Warner Home Video 72024	6 10
8	**TAXI DRIVER** Columbia Pictures Home Entertainment 10542	10 5
9	**JANE FONDA'S WORKOUT** KVC/RCA Karl Video Corporation 042	8 15
10	**ABSENCE OF MALICE** Columbia Pictures Home Entertainment 1005	9 14
11	**TRUE CONFESSIONS** MGM/UA MVR/MBR 00145	7 9
12	**SOME KIND OF HERO** Paramount Home Video 1118	11 8
13	**RAGTIME** Paramount Home Video 1486	14 13
14	**PRIVATE LESSONS** MCA Distributing Corporation 71008	15 16
15	**PARTNERS** Paramount Home Video 1446	17 4
16	**BUTTERFLY** Vestron V6007	18 6
17	**CANNERY ROW** MGM/UA Home Video MVR/MBR 00143	12 8
18	**THE SEDUCTION** Media Home Entertainment M-196	24 2
19	**DIAMONDS ARE FOREVER** 20th Century-Fox Home Video 4605	16 7
20	**NICE DREAMS** Columbia Pictures Home Entertainment 10456	— 1
21	**DRAGONSLAYER** Paramount Home Video 1367	21 18
22	**STRIPES** Columbia Pictures Home Entertainment 10600	20 23
23	**DEATHTRAP** Warner Home Video 11256	— 1
24	**THE HINDENBERG** MCA Distributing Corporation 55056	25 3
25	**DEATH WISH II** Warner Home Video 26032	— 1
26	**SUPERMAN II** Warner Home Video WB-61120	27 27
27	**MAKING LOVE** 20th Century-Fox Home Video 1146	19 12
28	**THE BORDER** MCA Distributing Corporation 71007	22 11
29	**PENNIES FROM HEAVEN** MGM/UA MVR/MBR 00147	23 6
30	**ROLLOVER** Warner Home Video 72022	26 9

The **Cash Box** Top 30 Videocassettes chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by leading accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybodys'-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Crazy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Atlanta; Video Library-San Diego; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Wherehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Movies To Go —St. Louis.

NEW VIDEO SOFTWARE RELEASES

This listing of new videocassette and videodisc software releases is designed to keep home video retailers and dealers abreast of the latest product available and can be used as an ordering aid. Product is separated into Cassette and Disc groups, followed by manufacturer, catalog number and price. Some product listed may not have been assigned either a catalog number or price at presstime.

AN EYE FOR AN EYE
Cassette — Embassy BA 1601 . $59.95
ESCAPE FROM NEW YORK
Cassette — Embassy BA 1602 . $59.95
ROD STEWART: TONIGHT HE'S YOURS
Cassette — Embassy BA 1211 . $59.95
Laserdisc — Embassy LBA 1211 $29.95
GENEVIEVE
Cassette — Embassy BA 1418 . $49.95
A TALE OF TWO CITIES
Cassette — Embassy BA 1419 . $49.95
SHOOT THE MOON
*Cassette — MGM/UA 800141 .. $79.95
**CED — MGM/UA 100141 ..... $24.95
THE SECRET POLICEMAN'S OTHER BALL
*Cassette — MGM/UA 800175 .. $79.95
**CED — MGM/UA
DOCTOR SEUSS
*Cassette — MGM/UA 500176 .. $49.95
**CED — MGM/UA 100176 ..... $24.95
THE NUTCRACKER*
*Cassette — MGM/UA 500177 .. $49.95
**CED — MGM/UA 100177 ..... $29.95
THE SACRED MUSIC OF DUKE ELLINGTON
*Cassette — MGM/UA 500178 .. $49.95
**CED — MGM/UA 100178 ..... $29.95
DINER*
Cassette — MGM/UA 800164 .. $79.95
**CED — MGM/UA 100164 ..... $24.95
POLTERGEIST
**Cassette — MGM/UA 800164 ... $79.95
PENNIES FROM HEAVEN
**Cassette — MGM/UA 800147 ... $79.95

*Nov. 10 warehouse date
**Nov. 24 warehouse date

THE COMPLEAT BEATLES
*CED — MGM/UA 100166 ..... $29.95
VICTOR/VICTORIA
*CED — MGM/UA 100151 ..... $39.95
TICKET TO HEAVEN
*CED — MGM/UA 10050 ..... $24.95
DIRTY HARRY
Cassette — Warner Home Video 1019 ..... $60.00
MAGNUM FORCE
Cassette — Warner Home Video 1039 ..... $60.00
ANY WHICH WAY YOU CAN
Cassette — Warner Home Video 1077 ..... $60.00
EVERY WHICH WAY BUT LOOSE
Cassette — Warner Home Video 1028 ..... $60.00
FIREFOX
Cassette — Warner Home Video 11219 ..... $70.00
CHALLENGE TO BE FREE
Cassette—Media M 205 ..... $49.95
PUSS 'N BOOTS
Cassette—Media M 319 ..... $49.95
THE NIGHT BEFORE CHRISTMAS
Cassette—Media M 313 ..... $39.95
SILENT NIGHT
Cassette—Media M 316 ..... $39.95
AUTHOR, AUTHOR
Cassette—CBS/Fox 1181 ..... $51.98
PLAYBOY, THE MAGAZINE, Vol. 1
Cassette—CBS/Fox 6201 ..... $51.98
VISITING HOURS
Cassette—CBS/Fox 1171 ..... $51.98
MEGAFORCE
Cassette—CBS/Fox 1182 ..... $51.98

Family Fare Is Focus Of Holiday Video Promotions

(continued from page 8)

president of marketing Bill Gallagher. "What we've done at MGM/UA is to group the titles we feel would make the best gifts, such as the *Wizard of Oz*, in a color brochure that would catch the consumer's eye."

Likewise, MCA Videocassette is shipping what a company spokesman called a "Christmas-themed" poster, tying gift titles together. As with many other software firms, MCA's fall mix features a range of general interest programming from cartoons/animation (*Woody Woodpecker and Friends, Best of Marvel Comics*), adventure/fantasy (*The Sword & The Sorcerer*) and contemporary box-office hits *(Dead Men Don't Wear Plaid)*, with promotions and/or special merchandising aids to accompany each. MCA will also be releasing two instructional titles in the popular home fitness genre, *Aerobic Dancing and Jazzercize*, also with POP aids.

Walt Disney, as was previously reported, has come up with an all-new holiday promotion for its revamped *A Walt Disney Christmas* cartoon collection, featuring a plush doll giveaway and large scale floor display (**Cash Box**, Aug. 21). Although the package is the most important element in what is unquestionably the biggest sales season of the year for Disney, it is by no means the only release that will receive marketing attention. The company is re-releasing *Mary Poppins*, in stereo, and *Alice In Wonderland*, previously available in June 1981 as a rental-only title. Disney will also ship *Babes In Toyland; Snowball Express; Fun and Fancy Free*, a cartoon compilation featuring *Mickey and the Beanstalk* and *Bongo*; and Disney's Storybook Classics collection, including *Little Toot, Chicken Little, Grasshopper and the Ants* and *Peter and the Wolf*.

Vestron Video is "on the verge of announcing a major promotion involving (the family film title) *Benji*," said Vestron president Jon Peisinger recently. In addition to *Benji*, Vestron will be placing "special emphasis," in terms of marketing, on the release of the John Ford classic, *Stagecoach*, starring John Wayne, "due to the nature of the products and the time of year, which is geared towards family fare," added Peisinger.

Music titles are near the head of the list of releases which both Thorn EMI Home Video and Embassy Home Entertainment will be concentrating on during the fall and early winter. According to Embassy president Andre Blay, the company is "making a major commitment" to marketing *Elton John: Visions* and *Rod Stewart: Tonight He's Yours*, along with *Escape From New York*. Blay noted that that support involves trade advertising, which has already begun, and consumer print. In addition to the John and Stewart titles, Blay indicated that the company will also be embarking on a November-December print campaign tying in its three upcoming youth market releases, *Summer Lovers, Zapped!* and *Paradise*.

Original programs from Billy Squier and Ashford & Simpson, in addition to The Who's *The Kids Are Alright* are among a mammoth fall release from Thorn EMI, according to president Nicholas Santrizos. "We're going to introduce 25 titles in October alone," said Santrizos, "with 40 more following, including *The Long Good Friday, Evil Under The Sun* and a number of films starring Peter Sellers and Alec Guinness, such as *The Lavender Hill Mob.*"

Supporting the Thorn release will be "a consumer promotion keyed to a trip for two to the Cannes Film Festival as first prize," noted Santrizos. "We're trying to apply as many consumer marketing techniques as possible to our releases."

Dealers will no doubt be inundated with some of the most elaborate POP displays ever this season, such as the Columbia-RCA joint home video venture's motorized stand-up featuring Cheech & Chong's *Nice Dreams*. However, Independents such as Nostalgia Merchant and Media, although utilizing the usual array of in-store aids items, are also using preview clips to cross-merchandise titles in their respective catalogs.

Nostalgia, along with supplying fold-out brochures and 16" x 20" posters with its releases *Cross of Iron, Night of the Juggler, The Amazing Dobermans* and *The Uncanny*, is providing (to its distributors for dealer use) 15-minute promotional tapes featuring clips from the movie. Taking the idea one step further, Media is adding trailers, approximately 9 minutes in length, to various new titles that will feature clips from other Media product, related by subject or genre. And NFL Films Video is making available, free to dealers, 1,000 30-minute videotapes containing highlights from its catalog (**Cash Box**, Sept. 18).

Advertising, of course, was continually mentioned as a major part of the overall marketing support for the holiday season, with print generally regarded as the prime media to be used. Studios, such as MGM/UA and the Columbia-RCA joint home video venture, stressed the fact that they offer co-op advertising programs through distributors for local newspaper ads.

However, the RCA/Columbia venture's vice president of marketing, Robin Montgomery, pointed out that, in their case, those efforts will be augmented during the season by advertising in the city books — such as *New York Magazine, California* and the *Washingtonian* — in the Top 10 ADI markets and in what she called the "video buff books." Both schedules will run through January.

"If you buy nationally right now, I think, you're throwing your ad dollars to the wind," said Montgomery. "With the regional books, you have a much tighter demographic target ... We also feel strongly about running consumer advertising in January because that's when people who received VCRs and videodisc players for Christmas start buying hardware."

RCA SelectaVision is not only supporting its James Bond, horror film and comedy title promotions with continuing national print advertising (which started in August, according to director of marketing Howard Ballon) but also airing 30-second network TV spots beginning this month that detail national consumer electronics group player promotions. "It's all part of an interlocking effort," said RCA's Ballon, "cross-promoting software and hardware."

***BIG FUN AS ONE** — DeLite recording group Kool & the Gang recently shot a series of promotional videos in the New York City area in support of its "As One" LP featuring the single "Big Fun." Pictured above at Flushing Meadow Park are (l-r): Beth Broday, producer, Transcontinental Entertainment Group; and James "J.T." Taylor and Robert "Kool" Bell of the group.*

TOP 200 ALBUMS

Springsteen, Sans E-Street Band, Still Packs Punch

by Mark Albert and Ken Kirkwood

TOP STORY OF THE WEEK is "Nebraska," the new album by Bruce Springsteen, which hits the charts as the highest debut at #33 bullet. Immediate retail acceptance in all regions led by the East and West. Number one reports out of the box in the following markets: New York City, Boston, Baltimore/Washington, D.C., Los Angeles, San Diego, Portland, Seattle, Sacramento, Atlanta, Houston, Chicago, Kansas City and Cleveland.

TOP TEN HIGHLIGHTS — John Cougar remains at #1 for the sixth consecutive week and his "Jack & Diane" single stays at #1 for the second straight week as well . . . Michael McDonald jumps three places into the Top 5 at #3 bullet. Retail action is very strong in all regions especially the Midwest, West and South. Top 40 rack seller. The album also continues to do well as black retail and jumps to #18 bullet, up from #21 on the Black Contemporary Albums chart . . . Billy Squier moves two points into the Top 5 at #5 bullet. Good retail throughout the country led by the South, Midwest and East. His "Everybody Wants You" single goes to #81 bullet, up from #89 . . . Alan Parsons moves up a notch to #9 bullet. Solid retail activity in all regions led by the Midwest, South and West. Top 30 rack sales reported as well . . . This week's new entry in the Top 10 is the Who at #10 bullet, up from #12. Huge sales in the East, West and Midwest and starting to kick in at the rack level.

TOP 100 HIGHLIGHTS — Rush takes a nice second-week jump to #13 bullet, up from #19. Sales are strong everywhere led by the Midwest, South and West. Good initial rack response as well. The "New World Man" single takes an 11-point jump to #46 bullet . . . Kenny Loggins jumps 10 points to #25 bullet in his fourth week. Best retail in the Midwest, West and South and action is beginning to pick up at the rack level . . . Olivia Newton-John takes an 18-point leap to #26 bullet, up from #44. Strong second-week retail out of the East, South and West. Explosive sales at the racks — Top 30. Her current single from the album, "Heart Attack," jumps to #14 bullet from #17 . . . The Time move to #39 bullet, up from #46 in its fourth week. Super strong sales out of the Midwest, Wouth and West. The album goes to #5 bullet, up from #9 on the B/C Albums chart as well . . . Evelyn King takes a 12-point jump to #51 bullet. Selling best in the East, West and South. Her album jumps to #2 bullet from #5 on the B/C Albums chart. The "Love Come Down," single is #1 on the B/C Singles chart for the second stralght week and goes to #42 bullet from #46 on the Pop Singles chart . . . Kool & The Gang jump 14 points to #52 bullet, up from #66 in only its second week. Good retail action out of the West, East and Midwest . . . Kim Carnes goes to #54 bullet, up from #65 in her fourth week. Selling strong in the West and South . . . Peter Gabriel jumps to #59 bullet, up from #71 in his second week. Good retail response out of the West, East and Midwest . . . Barry White moves to #73 bullet, up from #79. Selling quite well in the South and East. His album takes a nice jump to #9 bullet from #13 on the B/C Albums chart . . . Merle Haggard & George Jones climb to #74 bullet, up from #82. Nice retail out of the South, Midwest and West. The album explodes to #4 bullet from #13 on the Country Albums chart and their "Yesterday's Wine" single goes to #2 bullet from #5 on the Country Singles chart . . . ABC jumps to #84 bullet from #92. Best retail out of the Midwest, West and East. The "Look Of Love" single goes to #50 bullet from #58 on the Pop Singles chart . . . Sylvia moves up seven points to #92 bullet. Retailing nicely out of the South, Midwest and at the racks. Her "Nobody" single jumps to #19 bullet, up from #23 on the Pop Singles chart . . . Leaping into the Top 100 at #97 bullet, up from #109, is Mike Rutherford. Good retail action in the Midwest and South.

RECORDS ON THE REBOUND — Judas Priest regains its bullet at #24, moving up two points. Retail is good in the Midwest and West, but sales finally started to kick in at the racks to help turn this around . . . Eddie Money moves two points to #27 bullet. The album has been selling fairly consistently in the West, Midwest and South and sales have increased in the East as well.

RECORDS TO WATCH — Ricky Skaggs takes a hefty 29-point jump to #107 bullet in his second week. Good retail in the South, West and Midwest. His album goes to #26 bullet from #34 on the Country Albums chart and his "Heartbroke" single goes to #19 bullet from #24 on the Country Singles chart . . . Laura Brannigan jumps to #156 bullet, up from #171. Sales picking up thanks to her "Gloria" single, which moves to #25 bullet from #28 on the Pop Singles chart. Best retail in New York, Miami, Los Angeles, Atlanta, Philadelphia, Boston and Detroit . . . Vanity 6 may prove to be a viable longshot. The LP moves to #180 from #191 in its second week and goes to #32 bullet on the B/C Albums chart after debuting at #50 last week. Retail flying out of the Midwest, East and West.

DEBUTS — After Springsteen, Dire Straits is the next highest debut at #70 bullet. Retail off to a good start out of the West, Midwest and East . . . Sheena Easton debuts at #124 bullet behind good retail activity out of the South, West and Midwest . . . Utopia comes in at #146 bullet with good initial acceptance in the Midwest and West . . . David Lindley debuts at #152 bullet. Best initial retail in the West and Midwest . . . Hank Williams, Jr.'s "Greatest Hits" hits the charts at #161 bullet. Retail beginning in the South and in the Midwest . . . Dolly Parton's "Greatest Hits" debuts at #171 bullet. Sales starting out of the South and West . . . Finally, debuting at #174 bullet, is Miss Piggy's "Aerobique Workout" album. Good initial rack reaction.

This listing of records outside the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

REGIONAL ALBUM ANALYSIS

NATIONAL BREAKOUTS

1 BRUCE SPRINGSTEEN
2 OLIVIA NEWTON-JOHN
3 PETER GABRIEL
4 KOOL & THE GANG
5 STRAY CATS
6 KENNY LOGGINS
7 THE TIME
8 DIRE STRAITS
9 KIM CARNES
10 DON HENLEY
11 EVELYN KING
12 GEORGE THOROGOOD
13 MERLE HAGGARD & GEORGE JONES
14 A FLOCK OF SEAGULLS
15 SYLVIA

NORTHEAST 1.

1 BRUCE SPRINGSTEEN
2 OLIVIA NEWTON-JOHN
3 KOOL & THE GANG
4 PETER GABRIEL
5 A FLOCK OF SEAGULLS
6 DIRE STRAITS
7 EVELYN KING
8 KIM CARNES
9 STRAY CATS
10 AEROSMITH

SOUTHEAST 2.

1 OLIVIA NEWTON-JOHN
2 KENNY LOGGINS
3 THE TIME
4 KOOL & THE GANG
5 BRUCE SPRINGSTEEN
6 EVELYN KING
7 STRAY CATS
8 KIM CARNES
9 DIRE STRAITS
10 PETER GABRIEL

BALTIMORE/ WASHINGTON 3.

1 BRUCE SPRINGSTEEN
2 OLIVIA NEWTON-JOHN
3 EVELYN KING
4 KOOL & THE GANG
5 A FLOCK OF SEAGULLS
6 PETER GABRIEL
7 THE TIME
8 BARRY WHITE
9 KENNY LOGGINS
10 STRAY CATS

WEST 4.

1 BRUCE SPRINGSTEEN
2 DON HENLEY
3 PETER GABRIEL
4 KENNY LOGGINS
5 STRAY CATS
6 OLIVIA NEWTON-JOHN
7 DIRE STRAITS
8 THE TIME
9 KIM CARNES
10 KOOL & THE GANG

MIDWEST 5.

1 KENNY LOGGINS
2 BRUCE SPRINGSTEEN
3 OLIVIA NEWTON-JOHN
4 DON HENLEY
5 THE TIME
6 STRAY CATS
7 PETER GABRIEL
8 KOOL & THE GANG
9 MIKE RUTHERFORD
10 DIRE STRAITS

NORTH CENTRAL 6.

1 DON HENLEY
2 OLIVIA NEWTON-JOHN
3 JOAN JETT
4 BAD COMPANY
5 KIM CARNES
6 SYLVIA
7 HOOKED ON CLASSICS II
8 GEORGE THOROGOOD
9 BARRY MANILOW
10 MERLE HAGGARD & GEORGE JONES

DENVER/PHOENIX 7.

1 PETER GABRIEL
2 KENNY LOGGINS
3 STRAY CATS
4 BRUCE SPRINGSTEEN
5 DIRE STRAITS
6 THE TIME
7 KIM CARNES
8 GEORGE THOROGOOD
9 MERLE HAGGARD & GEORGE JONES
10 KOOL & THE GANG

SOUTH CENTRAL 8.

1 BRUCE SPRINGSTEEN
2 OLIVIA NEWTON-JOHN
3 KENNY LOGGINS
4 THE TIME
5 PETER GABRIEL
6 KOOL & THE GANG
7 SYLVIA
8 DON HENLEY
9 STRAY CATS
10 DIRE STRAITS

WHAT'S IN-STORE

PUSHING PIL — Bruce Kirkland, general manager of Stiff America, is hoping to set up a nationwide "retail network" of record stores to handle sales of T-shirts at concert venues where **Public Image Ltd.** and other Stiff America acts perform. "We give them a percentage and exclusive access to the venue, and they give us up-front promotion in-store for the concert date and recorded product," explains Kirkland, envisioning a situation where retailers tag themselves "the concert store" or "the concert chain" in the manner that a radio station with similar exclusivity refers to itself as "the concert station." Noting that "the concert station" in a particular locality is usually the FM station most highly regarded by the concert clientele, Kirkland suggests that an equally fine reputation could be fostered by retailers. Subsequently, the label will circulate an offer to determine which stores and chains are most excited about joining the network, though Kirkland adds that close relationships with stores in some areas have already been established. The current Public Image tour, which involves a dozen or so irregularly scheduled dates throughout the country, will permit a "phasing in" of the network. In addition, Stiff America is preparing to shrinkwrap its T-shirt line as a means of gaining wider distribution, particularly through retail chains. "We've recently seen retailers diversify in product lines," says Kirkland, "so the time is right. To facilitate this process, we will shrinkwrap the shirts around 12" x 12" cardboards so that they are the same size as albums and can be racked as such." So far Stiff offers its generic line of company shirts with the wry slogans, shirts fronting their bands and various others. Kirkland says that the company is also dealing in T-shirts by Sportmaster, a U.K. company that specializes in "large screen shirts" that utilize a "full image" covering the shirt front.

ELVIS DOLLS AND WHO DISCS — St. Martin's Press has a pair of new rock-related books that might be especially suited for record retailing. *Elvis: The Paper Doll Book* is a 32-page full-color novelty book published last month. Created by **Al Kilgore** and **Jim Fitzgerald**, co-authors of the hugely successful *First Family Paper Doll And Cut-Out Book*, the book traces the King's career and clothes in over 30 outfits ranging from his rockabilly roots to superstar status, including attire worn in specific films and phases. St. Martin's publicist **Lloyd Jassin** says that *First Family* sold some 300,000 copies unofficially and that 90,000 of the new Elvis book had moved since its release in late July. Jassin also reports that *The Who: Maximum R&B* includes a two-song flexidisc, containing the original demo of "My Generation" and an also unreleased demo of "Pinball Wizard." The book shipped last week on a fully returnable basis to record retailers, and a 40-copy floor display highlighting the flexidisc has been created especially for record retailers. Jassin says the book will be heavily promoted, with MTV giveaways and a full-page ad in the Who's tour program included in the effort so far. Incidentally, the Elvis cut-out book is also available in a 40-copy floor display, as well as a 10-copy prepack display.

ACCESSORY FAIR — City One Stop in Los Angeles is holding an "accessory fair" for its accounts on Oct. 22, when 27 vendors of blank tape, video games, cassette cases, and other items will show off their wares and meet merchants. "We want to get our customers in here to show that accessories mean profits for the holidays," says manager **Sam Ginsburg**, who expects 300-400 guests from as far off as Arizona, Oregon and Washington. The company has been particularly active this year in rounding up accounts and getting them pumped up, having previously held a video fair and Black Music Day celebration, the latter event drawing 450 people. Ginsburg adds that a PolyGram luncheon was held last Friday to introduce the label's new R&B releases, and that **Tierra** was scheduled to drop by last Friday. Says Ginsburg, "It's easy for someone to sit back and say, 'Business is lousy,' but what are you doing about it? We're positive about the state of the business and aren't complaining like so many others you read about. Our accessory fair has the vendors and customers excited and has accomplished a lot of good will." Incidentally, accessories manufacturers will not be the only vendors present. Ginsburg promises plenty of hot dog push carts and distributors of popcorn and other edibles.

jim bessman

Display Contest Part of 3-Phase *Yes, Giorgio* Plan

LOS ANGELES — PolyGram, through its PolyGram Classics division, is presently in the midst of the second phase of a three-phase marketing program centering on the original soundtrack to the MGM/UA motion picture *Yes, Giorgio* starring Luciano Pavarotti. A single from the all-digital London recording entitled "If We Were In Love," has just been released and serviced to classical and branch managers, employees, radio stations and press as part of the overall marketing effort.

The first phase of the campaign covered the period from the initial shipping date of the LP through the premiere of the movie in New York, San Francisco and L.A. Sept. 24. During that time, Pavarotti made a number of appearances, including performances at the Hollywood Bowl Sept. 10; the Presidential Premiere in Washington, D.C. Sept. 19; and the Metropolitan Opera opening in N.Y. Sept. 20. Pavarotti also made a number of personal appearances, including a stop at Tower Records in Los Angeles.

Phase two covers the period from Sept. 24 through the October rollout of the movie in most major U.S. markets. Lists of all venues and openings will be updated as information is supplied by MGM/UA. The third phase will cover the opening of *Yes, Giorgio* in secondary markets, and throughout the remainder of the fall sales period and Christmas season, with the final stages incorporating piggyback marketing of "O Holy Night."

A wide range of media will be utilized to promote and advertise the *Yes, Giorgio* LP. Ad mats, ad aid mats, black & white and color minis will be furnished to retailers. A 30-second radio spot has been designed for pop formats, while a 60-second spot is presently being aired on classical stations. TV will be used during phase three, the nationwide break, with buys for a 30-second spot incorporating footage from the film. A five-minute video clip from the movie is also being made available for branch sales meetings and special promotions.

An extensive press kit is being supplied to all key media representatives, who, along with branch personnel and retailers, have been invited to screenings of the film in major cities throughout the country.

A variety of merchandising aids from both PolyGram and MGM/UA is available in coordination with the release of the movie in each market during the campaign's three phases. London (PolyGram) materials include *Yes, Giorgio* posters, trim fronts streamers and LP shipping cartons, which open to become self-contained display units. MGM/UA aids include *Yes, Giorgio* one-sheets, 8"x10" and 11"x14" color stills from the film and 14"x36" and 22"x28" *Yes, Giorgio* lobby display cards.

According to John Harper, vice president of sales and marketing for PolyGram Classics, the marketing program's in-store merchandising campaign is centered around a *Yes, Giorgio* display contest, which began Sept. 1 and continues to the end of the year.

"Actually, what is happening is that many contests are going on simultaneously in different cities, under one big contest based on an incentive system of earned points, which can be redeemed for prizes at any time until the end of the contest," said Harper.

Under the contest structure, 1,000 points are awarded for each display per store, with an additional 1,000 points for *Yes, Giorgio* counter-top box displays at point-of-purchase locations. Another 2,000 points are awarded for displays in a pre-eminent store location, such as a window, and 2,000 points are given for each display that is cross-merchandised at local movie theater locations. Between 1,000 and 5,000 points are awarded for the creativity of each display and bonus points are being added throughout the contest to encourage further participation.

Up to 7,000 points per store can be accumulated, according to Harper, and each participant must submit pictures from at least 10 separate accounts, marked with the name and address of the account, name of the participant and the date of the display. The prize for 25,000 points accumulated is a Kodak "Disc" camera or designer flip phone; for 35,000 points, a Seiko "Pulse Beat" jogger's watch or Canon "Sure-Shot" camera; for 50,000 points, an automatic Pentax SLR camera or telephone answering machine with remote portable telephone; for 75,000 points, a portable color TV or Commodore home computer for JVC mini-component stereo system. Grand prize, for 100,000 points will be announced Oct. 1.

PLUS PROFIT

TOP SELLING VIDEO GAMES

DONKEY KONG Coleco 2451
PITFALL! Activision AX018
FROGGER Parker Brothers 5300
BERZERK Atari CX2640
STAR RAIDERS Atari CX2660
DEFENDER Atari CX2609
VENTURE Coleco 2457
ATLANTIS Imagic IA 3203
THE EMPIRE STRIKES BACK Parker Brothers 5050
PAC-MAN Atari CX2646
LOCK 'N' CHASE Mattel 5663
RIDDLE OF THE SPHINX Imagic IA 3600
CHOPPER COMMAND Activision AX015
FIREFIGHTER Imagic IA 3400
PRO FOOTBALL Mattel 5658

COMPILED FROM: Alta — Phoenix • Disc-O-Mat — New York • Sound Video, Unltd. — Chicago • Musicland — St. Louis • Everybody's — Portland • Licorice Pizza — Los Angeles • New England Home Video — Groton • Movies To Go — St. Louis • Sound Warehouse — San Antonio • Spec's — Miami • American Tape & Video — Atlanta • Nickelodeon — Los Angeles • Show Industries — National • Tower — Sacramento • Crazy Eddie — New York • Video Store — Cincinnati • Turtles — Atlanta • Radio 437 — Bala Cynwyd, Stretford — New York • Wonderful World of Video — Chattenooga • Entertainment Systems — Phoenix • Lieberman — Kansas City.

TOP SELLING ACCESSORIES *

Allsop III Cassette Head Cleaner (S)
Bowers Outer LP Sleeves
Carroll County 45 Record Crates
Discwasher D-4 1¼ oz. Refill Fluid (S)
Discwasher D-4 System Kit
Discwasher "Perfect Path" Cassette Head Cleaner
Fuji FR 2-90
Maxell LNC-90 (2/bag)
Maxell UDXL II C-90 (S)
Maxell XLS Test Pack
Memorex Cassette Head Cleaning Kit
Pickwick Cassette Head Cleaner
Recoton Record Cleaning Cloth
Savoy Cassette Carrying Case (#2330)
Scotch HC-90 (3/bag)
TDK Cassette Head Cleaning Kit
TDK DC-90
TDK SAC-90 (S)
TDK SAC-90 (2/bag)

COMPILED FROM: Tower Records — Sacramento, Seattle • Alta — Phoenix • Musicland — St. Louis • Cavages — Buffalo • Sound Video, Unltd. — Chicago • Disc-O-Mat — New York City • Big Apple Records — Denver • Gary's — Virginia • Peaches Records — Cincinnati, Cleveland, Columbus • Lieberman — Denver.

TOP SELLING MIDLINES

Kurtis Blow • Tough • Mercury/PolyGram MX-1-505
Tane Cain • RCA AFL1-4381
Paul Carrack • Suburban Voodoo • Epic/CBS ARE 38161
Crosby, Stills & Nash • So Far • Atlantic SD-15119 (S)
The Doors • Elektra EKS 75007
Duran Duran • Rio • Capitol ST-12211
Dan Fogelberg • Souvenirs • Full Moon/CBS PE 33137
Joe Jackson • Look Sharp! • A&M SP-4743
Carole King • Tapestry • Columbia PE 34946 (S)
Landscape • Manhattan Boogie-Woogie • RCA NFL1-8028
League Unlimited Orchestra • Love And Dancing • Virgin/A&M SP-3209
Life In The European Theater • Elektra 9 60179-1
Barry Manilow • Oh, Julie • Arista AB 2500
Missing Persons • Capitol DLP-15001
Motley Crue • Too Fast For Love • Elektra 9 60174-1
Soft Cell • Non-Stop Ecstatic Dancing • Sire 8 23684-1B
Steel Breeze • RCA AFL1-4424
Talk Talk • EMI America DLP-19001

COMPILED FROM: Big Apple Records — Denver • Gary's — Virginia • Peaches Records — Cincinnati, Columbus • Alta — Phoenix • Tower Records — Sacramento, Seattle • Sound Video, Unltd. — Chicago • Disc-O-Mat — New York City • Lieberman — Denver • Musicland — St. Louis.

* Excludes T-Shirts & Paraphernalia (S) Heavy Sales

Poor Sound Mars Monterey Festival's Silver Anniversary

by Michael Martinez

MONTEREY — Northern California's annual celebration known as the Monterey Jazz Festival reached a milestone this year when the 25th such gathering was staged. The event appeared to satisfy many who attended despite sound problems and a relative shortage of engaging new talent.

The more than 7,000 people that assembled over the three day Silver Celebration at the Monterey Fairgrounds heard five shows featuring a thin spread of music talent, that was also incessantly plagued by a deficient audio system.

During lulls in the music action, it was not uncommon for the audience to seek other diversions outside the fairground arena. It was easy to find peripheral amusements, as this year, perhaps more than before, the festival was heavily merchandised. Vendors offered everything from Silver Anniversary Monterey Jazz Festival belt buckles and T-shirts to commemorative programs and seat cushions.

While people shopped for the commemorative item, it was also not uncommon to see walkmans or blasters in tow as live radio broadcasts of the music offered better sound than the arena system.

Chance To Party

In the truest sense, the Monterey Jazz Festival has evolved into more of an annual fete than a substantative serving of jazz, as the music is becoming less of the reason that many attend. Although sets led by hornman Dizzy Gillespie, pianist Dave Brubeck (Friday night), Ira Sullivan with Red Rodney and Joe Williams (Sunday night) offered the most inspired jazz over the weekend, the excitement barely lingered.

For those coming to the crisp, sunny weather of the Monterey Peninsula to hear good jazz they would not leave unsatisfied; and there was also evidence that the traditional, mainstream line-up that comprises the festival each year would stretch the Monterey mold with fresh energy.

The clearest manifestation of new energy from an established source was through the set delivered by Dizzy Gillespie's Quartet with guest pianist Bobby Enriquez. Gillespie's set hit a peak during his updated, uptempo rendering of "Night In Tunisia," where guitarist Ed Cherry and bassist Michael Howell played with sharply honed sass. Enriquez almost spoiled the set during particularly percussive pyrotechnic playing on the tune "Tanga." But the descipline that Gillespie drills into his players through rehearsal overcame the pianist's disparate spirit.

Latin Jazz Energy

The Cal Tjader Sextet, with John Rae and Tito Puente sitting in on vibes for the late Tjader, offered the energy that was largely missing from much of the other music Friday, which included a set by Enrestine Anderson with the Monterey Jazz All Stars, Bobby Brookmeyer joining Mel Lewis and the Jazz Orchestra and the Dave Brubeck Quartet.

As usual, Saturday afternoon's blues matinee was a thorough throw down highlighted by a colorful parade of costumed characters and rock steady blues/funk from artists like Eddie "Cleanhead" Vinson, Lloyd Glenn, Pee Wee Crayton and Percy Mayfield with Mark Naftalin and his Rhythm and Blues Revue.

But it was Albert Collins and the Icebreakers who stood out during this open air blues jamboree. The spirited guitarist/vocalist rocked the fairgrounds with a controlled flurry of heavy metal blues guitar. Ester Jones brought the house up with her version of "Get Down, Get Loose, Get Funky," performed with Mark Naftalin in his outfit. Etta James was the finale on this sunny afternoon, serving up heaping portions of simmering black pop and blues.

International Language

The Saturday night show centered on the theme "Jazz, The International Language." A group from the Philippines featuring Rita Soriano with the Romy Osadas Quartet, Takashi Ohi and Eiji Kitamura from Japan, Sweden's Arne Domnerus and Putte Wickman and Martial Solal with Christian Escoude from France comprised the evening's roster along with Tito Puente and the Latin Jazz Big Band.

Unbridled exuberance best characterized the Sunday afternoon concert, which featured the now traditional California High School All-Star Jazz Band. Joining the young all stars, who operated under the direction of Dr. Jack Wheaton and Bill Berry, were Martial Solal, Clark Terry, Bob Brookmeyer and two former all stars — Matt Catingub and Patrice Rushen.

Also on the bill was the Dick Grove Jazz Composers Orchestra and the De Anza Vocal Jazz Ensemble.

Sunday night's performances were often marred by uneven audio. Free Flight, led by flautist Jim Walker and pianist Milcho Leviev, plied its brand of jazz/classicism, which did not approach the imaginative scope of other acts of this mold such as Oregan. The quartet was joined by Ron McCroby who played his lips like a piccolo much to the delight of the audience.

Although Joe Williams and Woody Herman and his Thundering Herd provided a crescendo for the evening, it was the quintet led by Ira Sullivan and Red Rodney that played most smoothly, but not without its own tasteful spirit.

While musically there were only sporadic flashes of excitement, the audience made the event a success. It was a party atmosphere and, after all, that's what festivals are all about.

TOP 30 ALBUMS

		10/2	Weeks On Chart
1	**AS WE SPEAK** DAVID SANBORN (Warner Bros. 9 23650-1)	1	15
2	**OFFRAMP** PAT METHENY GROUP (ECM-1-1216)	3	21
3	**LET ME KNOW YOU** STANLEY CLARKE (Epic FE 38086)	4	8
4	**OUT OF THE SHADOWS** DAVE GRUSIN (GRP/Arista 5510)	5	12
5	**HANDS DOWN** BOB JAMES (Tappan Zee/Columbia FC 38067)	2	14
6	**OFF THE TOP** JIMMY SMITH (Musician/Elektra 9 60175-1)	6	7
7	**WE ARE ONE** PIECES OF A DREAM (Elektra 9 60142-1)	7	12
8	**DESIRE** TOM SCOTT (Musician/Elektra 9 60162-1)	8	6
9	**LOVE NOTES** CHUCK MANGIONE (Columbia FC 38101)	9	14
10	**TOUCHSTONE** CHICK COREA (Warner Bros. 9 23699-1)	12	4
11	**WINTER INTO SPRING** GEORGE WINSTON (Windham Hill C-1019)	13	11
12	**LOOKING OUT** McCOY TYNER (Columbia FC 38053)	10	14
13	**ROYAL JAM** THE CRUSADERS (MCA 2-8017)	11	16
14	**MOVING TARGET** GIL SCOTT-HERON (Arista AL 9606)	18	3
15	**TRADITION IN TRANSITION** CHICO FREEMAN (Musician/Elektra 9 60163-1)	16	5
16	**IN LOVE'S TIME** DAVE VALENTIN (GRP/Arista 5511)	15	11
17	**ECHOES OF AN ERA 2/THE CONCERT** (Musician/Elektra 9 60165-1)	14	6
18	**FANDANGO** HERB ALPERT (A&M SP-3731)	20	20
19	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	21	60
20	**WE WANT MILES** MILES DAVIS (Columbia C2 38005)	19	22
21	**LITE ME UP** HERBIE HANCOCK (Columbia FC 37928)	17	19
22	**FATHERS AND SONS** (Columbia FC 37972)	23	23
23	**CITYSCAPE** CLAUS OGERMAN/MICHAEL BRECKER (Warner Bros. 9 23698-1)	24	2
24	**WYNTON MARSALIS** (Columbia FC 37574)	25	36
25	**THE BEST** QUINCY JONES (A&M SP-3200)	29	10
26	**THE DUDE** QUINCY JONES (A&M SP-3721)	27	79
27	**TELECOMMUNICATIONS** AZYMUTH (Milestone/Fantasy M-9101)	22	27
28	**COME MORNING** GROVER WASHINGTON, JR. (Elektra 5E-562)	26	44
29	**HEATWAVE** CAL TJADER and CARMEN McRAE (Concord Jazz CJ-189)	—	1
30	**IT'S A FACT** JEFF LORBER (Arista AL 9583)	28	29

ON JAZZ

RECORDS RECORDS RECORDS — New York-based Muse Records has just hit with its first batch of fall releases, including a real houserocker in the form of **"Eddie 'Cleanhead' Vinson & Roomful of Blues."** Other titles in the release are: "In The Pocket" by **Charlie Earland** with **Houston Person, Melvin Sparks** and **Idris Muhammad**; "Good Vibes" by **Johnny Lytle**, which also features Person, Sparks and Muhammad as well as **Neal Creque, Jimmy Lewis** and **Ralph Dorsey**; and "Just The Two Of Us" by **Art Hodes** and **Milt Hinton**. . .New from the Prestige re-issue series are: "The **Red Norvo** Trios" featuring the vibraphonist with bassist **Red Mitchell** and guitarists **Jimmy Raney** and **Tal Farlow**; "After Hours," a repackage of two sessions led by trumpeter **Thad Jones** and featuring **Frank Wess, Mal Waldron, Teddy Charles, Kenny Burrell, Paul Chambers, Doug Watkins, Art Taylor** and **Elvin Jones**; and "Basie Reunion," '57 and '58 dates featuring **Buck Clayton, Freddie Greene, Jo Jones, Walter Page, Paul Quinichette** and **Jack Washington**. . .Columbia has delivered its second album by guitarist **James Blood Ulmer**. Entitled "Black Rock," the disc is no less eclectic than Ulmer's previous work, but somewhat more commercial, including a couple of vocal duets. A well-balanced album, "Black Rock" should succeed in enlarging Ulmer's following without raising the ire of the faithful. . .Epic has gone into the vaults for "The 1976 Solo Keyboard Album" by **George Duke**. . ."Words, Sounds, Colors And Shapes" is the most recent offering from trumpeter **Donald Byrd & 125th Street N.Y.C.** Producer and guest on the disc is the old chocolate chip himself, **Isaac Hayes**. . .Warner Bros. has hit with "Touchstone," a diverse but balanced project from keyboardist **Chick Corea**. . .New titles from MCA are "Incognito" by **Spyro Gyra** and "Touch The Feeling" by **Stix Hooper** of the **Crusaders**. . .The Georgia-based Progressive label brings us "Stepping On Cracks" by pianist **Walter Norris**, featuring drummer **Ronnie Bedford** and bassist **George Mraz**, and "Two-Handed Stride" by pianist **Judy Carmichael**. Backing Carmichael and drummer **Harold Jones**, bassist **Red Callender** and Basie alumni **Freddie Greene** and **Marshall Royal**. . .Worst news to come down the pike since the gutting of the Blue Note label: Columbia has been quietly weeding its Contemporary Masters series. Casualties include all five volumes of the indespensible **"Lester Young Story."** However, the label will soon bow new additions to the series, including the two-record "Live At the Plug Nickel" by **Miles Davis,** a superior mid-'60s recording featuring **Wayne Shorter** previously available only as a Japanese import. And speaking of Miles, the trumpeter is back in the studio with his regular work band plus **Gil Evans.**

BOBBY'S JUST BLOWIN' — In this age of 24-track, computer mixed albums, the spontaneous quality of music frequently manages to slip between the cracks of the mixing board. But the spirit of discovery and adventure has always been paramount for the success of jazz. That truth was confirmed again for trumpeter **Bobby Shew** and pianist **Bill Mays** when they recently turned a few obstacles to their advantage and emerged with the intimate "Telepathy" duo album for Jazz Hounds Records. "It was a complete fluke," said Shew. "We were working on a sextet album, and a couple of guys got gig offers at the last minute and cancelled. Bill and I had done some messing around, and noticed a natural rapport. When the guys cancelled, we got a quick idea and went in with lead sheets and fake books and just started the tape rolling. There were no discussions about the tunes we were going to play — we just called a key and started playing — and did one take of a whole lot of tunes. It was an incredible experience. The engineer was a little baffled and wanted to know if we were going to overdub the tracks. But it later got to the point where he was hollering in tunes that he wanted to hear. We spent about five hours in there and got enough for two more albums." For Shew, the experience reinforced his feeling that he had made the right choice a few years back when he opted to quit the studio scene for meatier fare. "I spent eight years as a studio musician and I just couldn't peak doing *Chips* and *Mork and Mindy*," said the trumpeter. "I decided I wanted something more than the money, and it's probably one of the smartest moves I ever made." Aside from recording for Jazz Hounds, Shew spends a good deal of his time on the road, teaching at about 130 clinics a year. Additionally, the trumpeter hosts a prime time jazz show for New Zealand television, where he says there are "some amazing musicians." Somewhere in there, Shew manages to write and lead his own group, and while the schedule is hectic, he maintains that it has its rewards. "I'm really having a ball," he said. "I feel good about my group and about my chops, and it has to do with concentrating on my playing. I feel very focused, and I'm pleased with myself for having made the change after being established with the studios. It wasn't that I wanted to play — I needed to play."

fred goodman

AIRPLAY

OFFSIDES AND HOLDING — The National Football League (NFL) players strike has left some injuries in its wake. One is the CBS Radio Network, which has a multi-million dollar contract to broadcast the games; but it's hanging on, according to **Dick Brescia**, senior vice president, CBS Radio Networks. "The advisers are spending their money on our inventory like the baseball playoffs, so we really haven't lost that much money," he said. As for filling the slots intended for game broadcasts? "We felt that the local stations could better fill the time than we could," he added. That, of course, leaves nearly 400 stations across the country with loads of time to fill on Sunday afternoons and Monday and Thursday nights and no network feeds other than six minutes per hour of national news. While most of the stations are substituting news and talk shows, San Diego A/C powerhouse **KFMB** had a different idea. "Last Sunday (Sept. 26), we broadcast a fantasy football game between the Chargers and the L.A. Raiders," KFMB promotion director **Joan Hiser** told *Airplay*. "We got NFL announcer **Charlie Jones** and **Tom Bass**, the Charger's defensive coach, to announce the game and do color broadcasts of the crowd reaction. The game lasted nearly two hours with a half time break, and the Chargers won." The fictional game script was penned by the two announcers, with assistance from the KFMB news staff. But the concept behind a make-believe sports event is not novel. "It was thought up by **Paul Palmer**, our general manager, who did the same thing last year during the baseball strike." added Hiser. But when all is said and done, most fans and stations want the games to resume in earnest.

'TO SPREAD LIKE A SUNRAY' — To promote its midlines and jazz catalog, CTI Records has launched a contest in conjunction with sympathetic record retailers and college, National Public Radio (NPR) and the few commercial stations that program jazz. To wit, stations are asked to pay a cut from a CTI record in its $5.98 midline series, and listeners are asked to call the station to identify the track. The first 25 listeners are asked to call the station to identify the track. The first 25 listeners calling in with the correct answer receive a free LP that they can pick up at the participating retailer. "We did this to get our midline product greater radio exposure," said **Duke Dubois**, CTI national promotion director. "It will make the public more aware of it." So far, the label has run the contest on NPR all-jazz station **WBGO**/Newark, N.J., with J&R Music World. The label plans further campaigns at commercial outlet **WYRS**/Stamford, Ct. and at college stations **WYBE**/New Haven (Yale's station), **WUSB**/Stony Brook (the State University Center's station) and others. While the promotion is now concentrated in the Mid-Atlantic region, Dubois has ambitious plans for it. "It will spread across the country like a sunray." he told *Airplay*.

MAKING MUSIC FOR 25 YEARS — *Narwood Prods., producer of the MOR-oriented syndicated music and interview show* Music Makers, *is celebrating its 25th anniversary this month, making it the oldest such firm in the business. Pictured at a recent taping of the show are (l-r): Count Basie, the veteran jazz band leader; Ted LeVan, president, Narwood; and Skitch Henderson, host of* Music Makers.

A POLITICAL APPOINTMENT — The National Assn. of Broadcasters (NAB) has once again engaged **William B. Ray**, a former Federal Communications Commission (FCC) official, to man the group's political hotline between Oct. 1 and election day, Nov. 2. Weekdays, he will answer questions from NAB member stations, as he did during the 1980 election. "The political broadcasting laws, thanks to recent FCC and court decisions, are increasingly difficult to answer," said NAB general counsel **Erwin Krasnow**. "Unfortunately, common sense often is not a guide to the legally correct answer."

STATION TO STATION — Most radio stations only throw parties at the end of a successful Arbitron ratings sweep. Not so, at AOR station **WMJQ**/Rochester, N.Y. On Thursday, Sept. 23, the first day of the Fall book, program director **Tom Hunter** decided to fete the station's programming and sales staff. "It was no big deal — we had a couple of bottles of champagne and a big cake with the station's logo and we had a bunch of balloons," Hunter told *Airplay*. "It was actually my wife's idea, and it was really a celebration for the unity of the station." His wife had previously worked in radio but now works at a local television station. . .Football may be off the airwaves at this moment, but country station WHN/New York has agreed in principle with the Mets to broadcast their games beginning with the 1983 and lasting through the 1985 season. . .Beginning Saturday, Oct. 2, Detroit AOR station **WABX** and Brass Ring are presenting up and coming act the **Producers** in the first of its *Budget X-posure* shows. Hosted by DJ **Greg St. James**, tickets are going for a mere $2.99. . .Speaking of up and coming acts, AOR outlet **WMMR**/Philadelphia has announced the five finalists of its *Big Shot* contest. They include **Tommy Anderson, E.B. Hawkins, Memo Lender, The Missiles** and **The Zebras**. During October, songs penned by these five will air over the station. Listeners will choose the grand prize winner by sending WMMR postcards with the artist or group receiving the chance to cut a single for Elektra/Asylum Records. . .While other stations are running promotions aimed at getting its listeners jobs, A/C station **KIOI**/San Francisco is running a sweepstakes whose grand prize, $101,000 paid out over a year, is intended to let its listeners freeload for that time. Other prizes in this "cost of living" contest include rent or mortgage payments for a year, and the opportunity not to worry about food and utility bills for the same period. Last prize is a Club Med vacation.

SYNDICATION INDICATIONS — Narwood Prods., one of the oldest radio syndicators, is celebrating its 25th anniversary this month. Beginning in 1957 with *Coke Time*, hosted by **Eddie Fisher**, the company has since produced such programs as *Inside Track* with **Allison Steele** and *Country Cookin'* with **Lee Arnold**.

NETWORK NEWS — The top three programs attracting the coveted 25-54-year-old audience are local news, time and weather information and national and international news. So says CBS Radio research vice president **Sylvia Hughes**. But commercial free music blocks and music specials rank a respective fourth and fifth, according to the study released at the CBS Radio Network's affiliates recent confab in Phoenix. Interestingly enough, the study found that audiences don't care which band gives them their information and that women over 25 show a greater preference for music specials than their younger sisters. "I think we're seeing a 'radio keeps me company' reasoning here," stated Highes.

larry riggs

RADIO AT* BEST LITTLE WHOREHOUSE *SCREENING — *Radio and label executives joined lead actress Dolly Parton at a reception following the Nashville screening of* Best Little Whorehouse In Texas. *Pictured are (l-r): George Williams, national program director, Satellite Music Network; Parton; John Young, PD, Atlanta's Z-93; and Joe Galante, vice president, marketing, RCA Records Nashville.*

AOR Likely To Soften Sound Say Program Consultants

by Larry Riggs

NEW YORK — As the post-World War II "baby boom" generation approaches the 35-54 age group, a number of those in the radio industry see the need for a gradual shift in programming emphasis. While some programmers contend that there is still a sufficiently large adolescent group to support such youth-oriented formats as AOR, a number of others feel that with the majority of the population entering the 30+ group, a softening of the programming is necessary.

A $50,000 study on the future of radio, featured at the recent National Assn. of Broadcasters (NAB) Radio Programming Conference (RPC) in New Orleans, suggested that the medium will need to gear its programming increasingly towards the 35-54 demographic group as the population ages and becomes more affluent. "On the basis of this study, it looks as if AOR may turn into an exclusively golden oldies format or may at least have to soften its sound a bit," said Wayne Cornils, NAB radio vice president, at the time.

Still, there are those who disagree.

One program consultant staking his format on the teenage listenership is Rick Carroll, former program director at new wave Top 40 station KROQ/Los Angeles. "Our format is geared towards the teenage listener, and this will work in our favor as they get older," says Carroll. "Listener habits are usually established at that time and records like the second Devo album have become legitimate oldies because somebody who first heard it when he was 16 is now 19 but still fits into our 12-24 demographic."

Carroll also believes that time is on the side of his format. "The traditional AOR audience is going to spend less time with the radio as it gets older, while we're likely to keep growing," he explains. As for AOR, Carroll feels that the traditional stations are likely to begin eroding. "I think you'll have one AOR in markets where you now have three, and I think you'll see more of us and WLIR-type stations, and you'll see more SuperStars II stations."

WLIR/Garden City, N.Y., recently adopted a format similar to Carroll's and program director Dennis McNamara does not rule out the possibility of working with Carroll in the future. SuperStars II, primarily an oldies format pioneered by consultant Lee Abrams, has so far signed only KFOG/San Francisco (**Cash Box**, Sept. 19). SuperStars II, however, is an idea that Abrams has reportedly been trying to sell for some time. It consists of rock songs from the '60s and '70s mixed with selected "new music" songs. "It's for the older, more sophisticated AOR listener who can't stand REO Speedwagon," says Abrams.

In contrast, the Sebastian, Casey & Assoc. AOR consultancy believes that AOR is alive and well. "I would say that we're as bullish on the format as we ever have been," says Dave Gariano, director of client relations. "We have a lot of profitable stations like WMMS in Cleveland, WCOZ in Boston and KLOL in Minneapolis, so it's probably premature to say that AOR is becoming like beautiful music, that is, not keeping up with the tastes of our audience."

Radio is likely to narrowcast to a greater degree than it does now and may have competition from other media, Gariano adds. "I think we'll see a lot more fragmentation and a lot more soft rock competitors. Further down the road, we'll probably see our shares decline because of competition from cable and MTV.

"But," he adds "if we play our cards right, we can expand our base to include part of the soft rock audience." He declines to elaborate on this point, although he has predicted a future softening of the format. "In five years, AOR will probably be a hybrid format with soft rock, but it's really hard to say at this point."

Gariano is not alone in thinking that AORs are going to have to lighten their sounds as times goes on. "I think the future is going to pose a problem for AOR stations that musically put themselves into a corner," says Al Peterson, vice president, programming, at Jeff Pollack Communications, another AOR consulting house. "A softening is happening right now since you have AORs playing Alan Parsons and Kim Carnes. It's hard to predict where the format is going but AORs will probably have to compete with more stations that just AORs. We've all seen the resurgence of CHR." (CHR, a contemporary hit radio, is another name for Top 40.)

Ironically, program consultant Mike Joseph, whose soft Hot Hits format recently helped WBBM-FM/Chicago double its summer Arbitron share from 2.7 to 5.3, discounts Bortz's statistics. "I disagree totally with what he says," says Joseph. "You can't put demographics on a national basis. You have to do it on a market-by-market basis to get the socio-ethnic landscape."

Despite the population statistics, Joseph, like Rick Carroll, says that the teenage audience will continue to be a factor in radio. "Even though there are fewer teenagers today than there were 10 or 15 years ago, there are still more than there were in the 1930s and 1940s, so it's all relative," he says.

It's difficult to judge just how AOR will go, relative to the demographic make up of the audience. On one hand, new music purveyors still believe the adolescent audience is radio's mainstay. At the same time, programmers like Abrams, whose SuperStars II format aims to capture the older, more affluent 35-54 year old audience, thinks that AOR's future lies there. Traditional AOR stations are beginning to soften their sound to compete more with Top 40 stations. In addition, AOR faces competition from cable music channels and, farther on, from direct broadcast satellite (DBS) and other new technologies.

CASH BOX ROCK ALBUM RADIO REPORT

— **BILLY JOEL • THE NYLON CURTAIN • COLUMBIA**
ADDS: WCCC, KLOL, WOUR, WKLS, KNCN, WMMS, KEZY, WGRQ, WBLM, WNEW, WYFE, KBPI. **HOTS:** KEZY, WNEW. **MEDIUMS:** KLOL. **PREFERRED TRACKS:** Pressure.
SALES: *Just shipped.*

10 **THE WHO • IT'S HARD • WARNER BROS.**
ADDS: None. **HOTS:** WCCC, WOUR, WKLS, KNCN, KMET, KBPI, WYFE, WABX, WLIR, WBLM, WSHE, KMGN, WGRQ, KSHE, WHFS, KNAC, KEZY, WMMS. **MEDIUMS:** WROQ. **PREFERRED TRACKS:** Athena, Cry, Title, Man, Front.
SALES: *Good in all regions.*

1 MOST ADDED

LP Chart Position

22 **A FLOCK OF SEAGULLS • JIVE/ARISTA**
ADDS: None. **HOTS:** KBPI, WYFE, WLIR, KMGN, WGRQ, WHFS, KNAC, WMMS, WKLS. **MEDIUMS:** KEZY, KNCN. **PREFERRED TRACKS:** I Ran, Space.
SALES: *Good to moderate in all regions.*

47 **AEROSMITH • ROCK IN A HARD PLACE • COLUMBIA**
ADDS: None. **HOTS:** WGRQ. **MEDIUMS:** KMET, KBPI, WYFE, WBLM, WROQ, KEZY, WMMS, KNCN, WOUR, KLOL, WCCC. **PREFERRED TRACKS:** Lightning, Jailbait, Cry.
SALES: *Moderate in all regions.*

32 **BAD COMPANY • ROUGH DIAMONDS • SWAN SONG/ATCO**
ADDS: None. **HOTS:** KLOL, WNEW, WBLM, WGRQ, KSHE, KEZY, WMMS, KNCN. **MEDIUMS:** WCCC, KMET, KBPI, WYFE, KMGN, WROQ, WKLS, WOUR. **PREFERRED TRACKS:** Electricland, Ryder, Face.
SALES: *Moderate to fair in all regions.*

46 **THE CLASH • COMBAT ROCK • EPIC**
ADDS: WYFE. **HOTS:** KMET, WNEW, WLIR, WSHE, KMGN, WGRQ, WHFS, KNAC, KEZY. **MEDIUMS:** KBPI, WROQ, WKLS, WCCC. **PREFERRED TRACKS:** Casbah, Should.
SALES: *Moderate in East and West; fair in others.*

1 **JOHN COUGAR • AMERICAN FOOL • RIVA/POLYGRAM**
ADDS: None. **HOTS:** WBLM, KEZY, WKLS, KLOL. **MEDIUMS:** WNEW, KSHE, WMMS, WOUR. **PREFERRED TRACKS:** Jack, Hurts, China.
SALES: *Good in all regions.*

3 MOST ADDED

70 **DIRE STRAITS • LOVE OVER GOLD • WARNER BROS.**
ADDS: WOUR, WMMS, WROQ, WSHE, WYFE, KBPI. **HOTS:** None. **MEDIUMS:** WGRQ, WHFS, KNCN, WKLS. **PREFERRED TRACKS:** Private.
SALES: *Good to moderate breakouts in all regions.*

48 **FAST TIMES AT RIDGEMONT HIGH • SOUNDTRACK • FULL MOON/ASYLUM**
ADDS: None. **HOTS:** KMET, KBPI, WBLM, WSHE, KMGN, KEZY, KNCN, WKLS. **MEDIUMS:** WCCC, KLOL, WOUR, WABX, KSHE, KNAC, WMMS. **PREFERRED TRACKS:** Waffle, Somebody's, Johnny.
SALES: *Moderate to fair in all regions.*

2 **FLEETWOOD MAC • MIRAGE • WARNER BROS.**
ADDS: None. **HOTS:** KNX, KBPI, WNEW, WABX, WBLM, WGRQ, WROQ, KEZY, WMMS, KNCN, WKLS, WOUR. **MEDIUMS:** WCCC. **PREFERRED TRACKS:** Gypsy, Store, Hold.
SALES: *Good in all regions.*

59 **PETER GABRIEL • GEFFEN**
ADDS: KMET. **HOTS:** WLIR, WSHE, KMGN, WGRQ, WHFS, KNAC, KEZY. **MEDIUMS:** KMET, KBPI, WYFE, WROQ, WMMS, WKLS, WOUR, KLOL. **PREFERRED TRACKS:** Monkey, Touch, Kiss.
SALES: *Good to moderate in all regions.*

LP Chart Position

35 **DON HENLEY • I CAN'T STAND STILL • ASYLUM**
ADDS: None. **HOTS:** KMET, KNX, KBPI, WSHE, KMGN, WGRO, WROQ, KEZY, WMMS, KNCN, WKLS, WOUR, WCCC. **MEDIUMS:** WYFE. **PREFERRED TRACKS:** Johnny, Laundry, Title.
SALES: *Good to moderate in all regions.*

24 **JUDAS PRIEST • SCREAMING FOR VENGEANCE • COLUMBIA**
ADDS: None. **HOTS:** KMET, WNEW, WABX, WBLM, KEZY, WMMS, KNCN, WCCC. **MEDIUMS:** KBPI, WROQ, WKLS. **PREFERRED TRACKS:** Another, Chains, Bloodstone.
SALES: *Good to moderate in all regions.*

25 **KENNY LOGGINS • HIGH ADVENTURE • COLUMBIA**
ADDS: None. **HOTS:** KMET, KNX, KBPI, WYFE, WSHE, WGRQ, KEZY, WMMS, WKLS, WOUR. **MEDIUMS:** WABX, WBLM, KSHE, WCCC. **PREFERRED TRACKS:** Fight, Heartlight, Try.
SALES: *Good to moderate in all regions.*

14 **MEN AT WORK • BUSINESS AS USUAL • COLUMBIA**
ADDS: None. **HOTS:** WCCC, WOUR, WKLS, KMET, WNEW, WBLM, WSHE, WGRQ, KSHE, KNAC, KEZY, WMMS, KNCN. **MEDIUMS:** KBPI, WABX, WLIR, KMGN. **PREFERRED TRACKS:** Who, Down.
SALES: *Good in all regions.*

27 **EDDIE MONEY • NO CONTROL • COLUMBIA**
ADDS: None. **HOTS:** KMET, KBPI, WABX, WBLM, KSHE, WMMS, KNCN. **MEDIUMS:** KEZY, WOUR. **PREFERRED TRACKS:** Shakin', Take, Think.
SALES: *Good to moderate in all regions.*

11 **ROBERT PLANT • PICTURES AT ELEVEN • SWAN SONG/ATCO**
ADDS: None. **HOTS:** KMET, WNEW, WBLM, WSHE, KEZY, WMMS, KLOL. **MEDIUMS:** KMGN, WSHE, WKLS, WOUR. **PREFERRED TRACKS:** Burning, Pin, Detroit, Dancer.
SALES: *Good to moderate in all regions.*

2 MOST ADDED

— **LINDA RONSTADT • GET CLOSER • ASYLUM**
ADDS: WOUR, WMMS, KEZY, WROQ, WGRQ, WBLM, WNEW, WYFE, KBPI, KNX, KMET. **HOTS:** KEZY. **MEDIUMS:** WNEW. **PREFERRED TRACKS:** Title, Lies.
SALES: *Just shipped.*

13 **RUSH • SIGNALS • MERCURY/POLYGRAM**
ADDS: KMGN. **HOTS:** KMET, WYFE, WBLM, WSHE, WGRO, WROO, KSHE, KEZY, WMMS, KNCN, WKLS, WOUR, KLOL, WCCC. **MEDIUMS:** KBPI. **PREFERRED TRACKS:** New World.
SALES: *Good in all regions.*

97 **MIKE RUTHERFORD • ACTING VERY STRANGE • ATLANTIC**
ADDS: KLOL. **HOTS:** WNEW, WMMS. **MEDIUMS:** KMET, KBPI, WSHE, WGRQ, KEZY, WOUR. **PREFERRED TRACKS:** Maxine, Halfway, Title.
SALES: *Moderate in all regions.*

1 MOST ACTIVE

LP Chart Position

— **SAGA • WORLDS APART • PORTRAIT/CBS**
ADDS: KEZY. **HOTS:** WGRQ, WMMS. **MEDIUMS:** WYFE, WABX, WSHE, KNCN, WOUR, KLOL. **PREFERRED TRACKS:** Open.
SALES: *Fair initial response in all regions.*

20 **SANTANA • SHANGO • COLUMBIA**
ADDS: None. **HOTS:** KBPI, WBLM, WROQ, KSHE, WMMS, KNCN. **MEDIUMS:** KMET, WABX, WSHE, KEZY, WKLS, WOUR, KLOL. **PREFERRED TRACKS:** Hold, Run, Body.
SALES: *Good in all regions.*

4 MOST ADDED

33 **BRUCE SPRINGSTEEN • NEBRASKA • COLUMBIA**
ADDS: KLOL, KNCN, WHFS, KSHE. **HOTS:** KMET, WNEW, WGRQ, WMMS. **MEDIUMS:** KBPI, WYFE, WBLM, WSHE, WROQ, KEZY, WKLS, WOUR. **PREFERRED TRACKS:** Open.
SALES: *Major breakouts in all regions.*

5 **BILLY SQUIER • EMOTIONS IN MOTION • CAPITOL**
ADDS: None. **HOTS:** WCCC, KLOL, WOUR, WKLS, KNCN, KMET, KBPI, WYFE, WNEW, WABX, WBLM, WSHE, WGRQ, WROQ, KSHE, KEZY, WMMS. **MEDIUMS:** KMGN. **PREFERRED TRACKS:** Everybody, Learn, Title.
SALES: *Good in all regions.*

123 **STEEL BREEZE • RCA**
ADDS: None. **HOTS:** KBPI, WYFE, WGRQ, WROQ, WKLS. **MEDIUMS:** KMET, WSHE, KMGN, KEZY, WMMS, KNCN, WOUR, KLOL. **PREFERRED TRACKS:** Anymore, 80's.
SALES: *Moderate in all regions.*

28 **STRAY CATS • BUILT FOR SPEED • EMI AMERICA**
ADDS: WYFE. **HOTS:** WOUR, WKLS, WLIR, WSHE, KMGN, WGRQ, WROQ, WSHE, KNAC, KEZY, WMMS. **MEDIUMS:** KNCN, KMET, KBPI, WABX, WROQ. **PREFERRED TRACKS:** Rock, Strut, Title.
SALES: *Good to moderate in all regions.*

5 MOST ADDED

146 **UTOPIA • NETWORK/ELEKTRA**
ADDS: WKLS, KNAC. **HOTS:** None. **MEDIUMS:** KEZY, WMMS, KNCN. **PREFERRED TRACKS:** Open.
SALES: *Moderate breakouts in all regions.*

192 **THE JOHNNY VAN-ZANT BAND • THE LAST OF THE WILD ONES • POLYDOR/POLYGRAM**
ADDS: None. **HOTS:** WMMS, KLOL. **MEDIUMS:** KBPI, WBLM, KSHE, KEZY, WKLS, WOUR. **PREFERRED TRACKS:** It's You, Title.
SALES: *Weak in all regions.*

38 **STEVE WINWOOD • TALKING BACK TO THE NIGHT • ISLAND**
ADDS: None. **HOTS:** KLOL, WNEW, WBLM, WSHE, WGRQ, KEZY, WMMS. **MEDIUMS:** WCCC, WKLS, KEMT, KNX, KBPI, WYFE, WROQ, KSHE, KNAC. **PREFERRED TRACKS:** Game, Valerie, Title.
SALES: *Moderate to fair in all regions.*

GET LOOSE WITH PAPA AROUND? *— RCA recording artist Evelyn King recently played the Copacabana in New York in support of her new album, "Get Loose." Pictured after the show in her dressing room are (l-r): Bob Schwaid, her manager; King; Eric King, her father; and Topaz, one of her back-up singers.*

CBS-FM Meeting Examines Future Of Rock On The Radio

by Larry Riggs

NEW YORK — Disagreements over the direction music will take during the 1980s and the on-going issue of radio station/record company relations highlighted the CBS FM national sales seminar held here at the St. Regis Hotel Sept. 29-30. The gathering featured a Wednesday lunchtime speech by Bob Sherwood, vice president, marketing, Columbia Records, and a panel of the four most prominent AOR radio consultants.

The future of rock music was a source of disagreement between Sherwood and the four consultants. "In trying to find out the direction of music from the youth standpoint, the only thing we can look for is the Human League type of sound," said Sherwood. "It sells, so we're going to look for all that we can find, and we're telling our A&R people to pass that information along to the artists that they work with."

On this point, there was partial agreement among the four consultants, Lee Abrams, Bob Hattrik, Jeff Pollock and John Sebastian. "The Human League has no inspiration," said Abrams. "If you take a group like Asia, which sold three million records, they just took what they had each previously done one step further. We probably will see more synthesizers in the '80s, but groups will learn how to use them just as musicians learned how to use the electric guitar after the 1960s."

While Hattrik concurred on the greater prominence of electronic music, Sebastian professed a belief in the tried-and-true. "Something is going to have to happen now that the record companies are in bad financial straits," said Sebastian. "I would think that Asia is more the direction of music instead of the experimental direction."

In the same vein, both Sherwood and the consultants expressed skepticism about the viability of the new music format by Rick Carroll, former program director at KROQ/Los Angeles. "It would be interesting to see if his format takes off in Dallas," said Pollock. "I think it can work in L.A., but Dallas is such a conservative market that if it works there it will probably be able to work anywhere." Hattrick attacked the KROQ demographic target, whose core is the teenage audience. "It's a dangerous thing these days to program to the 16-24 demo," he said.

Quick Burn-Out

Sherwood saw the Carroll phenomenon a little bit differently. "KROQ in Pasadena successfully challenged KLOS and the Mighty Met (KMET), but I think it's going to be a little bit like disco was a few years ago and will burn out quickly," he said. "A lot of the contemporary stations were playing disco every 15 minutes, and there was even a disco station in Denver for a while, although station research would tell you not to do that."

Another issue that concerned the AOR consultants was the lack of good new musical talent. "The new music around now stinks," said Abrams. "Ten or 12 years ago, you had a lot of musicians that were striving to be better than Clapton. You don't have that anymore."

While acknowledging the need for caution, Sherwood expressed a desire to sign newer and developing acts because they do not cost as much as the superstar artists.

But Sherwood also lambasted the radio consultants for making it more difficult for his promotion staff to get airplay on certain newer tracks. "They add another layer to the process," he said. "We've lost a decision maker — the PD who makes a couple of hundred bucks a week. With the consultants, that guy is frightened to put himself on the line for anything."

In the same vein, he also attacked the massive reliance AOR radio has on research. "My problem is that I am hard pressed to believe that 40 people from Dallas would react to a record the same way 40 people from Detroit would," he said. "But that's the problem with testing, and unfortunately, it's a part of the decision-making process."

The consultants, all of whom except Abrams entered the business within the past four years, emphasized the necessity of research for their service and its place in an intensely competitive radio environment. "Our greatest strength is research, and AOR has never been more successful partly because of it," said Sebastian.

"I think you have to balance science with your emotions," said Abrams. "First you go on a record on emotion, and then you use the research to see if your emotion is full of it." Pollock also endorsed the use of research because of the amount of money invested in the success of a radio station. "You don't play around with millions of dollars," he said.

Additionally, Sherwood forecast that Columbia would put greater emphasis on alternative avenues of exposure. "You have a new threat," he told the gathering of radio sales managers. "It's called MTV, and it's a proven record seller. In Boston, which is not wired for MTV, sales of our Loverboy album stayed the same while they went up in all the surrounding communities that have it."

TOP 15 ALBUMS

Spiritual

		Weeks On 10/2	Charts
1	**PRECIOUS LORD** AL GREEN (HI/Myrrh MSB-6702) Unavailable At Press Time	1	9
2	**LORD, YOU KEEP ON PROVING YOURSELF TO ME** FLORIDA MASS CHOIR (Savoy SGL 7078) Title Cut	3	22
3	**IT'S GONNA RAIN** MILTON BRUNSON (Myrrh MSB 6696) Title Cut	2	22
4	**BROTHER TO BROTHER** WILLIAMS BROTHERS (Myrrh MSB 6717) Unavailable At Press Time	4	11
5	**WHEN ALL GOD'S CHILDREN GET TOGETHER** REV. KEITH PRINGLE (Savoy SL 14656) Title Cut	5	43
6	**A TOUCH OF CLASS** JACKSON SOUTHERNAIRES (Malaco 4375) "Don't Look Down On A Man"	7	23
7	**THE RICHARD SMALLWOOD SINGERS** (Onyx/Benson R3803) "Call The Lord"	9	3
8	**10TH ANNUAL PRAISE AND REDEDICATION CONCERT** SOUTHEAST INSPIRATIONAL CHOIR (Jewel 0172) Unavailable At Press Time	11	3
9	**HIGHER PLANE** AL GREEN (Myrrh MSB 6665) "His Name Is Jesus"	6	23
10	**POWER** TWINKY CLARK (Sound of Gospel SOG 133) Unavailable At Press Time	10	5
11	**HOPE SONGS, VOL. I** D.J. ROGERS (Hope Song/Benson HS2000) "I Told Him I Would Sing"	13	4
12	**GLORY TO HIS NAME** ALBERTINA WALKER & THE CATHEDRAL OF LOVE MASS CHOIR (Savoy SL-14614) Title Cut	12	15
13	**YOU BROUGHT THE SUNSHINE** CLARK SISTERS (Sound of Gospel SOG 132) Unavailable At Press Time	8	17
14	**EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA, VOL. II** (Myrrh MSB 6700) Unavailable At Press Time	14	2
15	**UNCLOUDY DAY** MYRNA SUMMERS (Savoy SL 14594) Unavailable At Press Time	15	2

Inspirational

		Weeks On 10/2	Charts
1	**MIRACLE** B.J. THOMAS (Myrrh 6705) "I'm In Tune"	1	43
2	**AGE TO AGE** AMY GRANT (Myrrh MSB-6697) "Sing Your Praise To The Lord"	4	21
3	**I SAW THE LORD** DALLAS HOLM (Greentree R3723) Title Cut	3	43
4	**THE VERY BEST OF THE IMPERIALS** (Dayspring SST 4025) "Same Old Fashioned Way"	2	39
5	**UNFAILING LOVE** EVIE TORNQUIST (Word WSB 8867) "How I Love You Lord"	5	43
6	**JONI'S SONG** JONI EARECKSON (Word WSB 8856) Title Cut	6	43
7	**AMAZING GRACE** B.J. THOMAS (Myrrh 6675) Title Cut	7	59
8	**LIFT UP THE LORD** SANDI PATTI (Impact 3799) "How Majestic Is Thy Name"	10	7
9	**AMY GRANT IN CONCERT VOL. II** (Myrrh MSB 6677) "I'm Gonna Fly"	8	44
10	**MAKE ME READY** FARRELL & FARRELL (New Pax NP33104) Title Cut	12	16
11	**BLESS THE LORD WHO REIGNS IN BEAUTY** BILL GAITHER TRIO (Word 6670) Title Cut	9	29
12	**I'LL NEVER STOP LOVIN' YOU** LEON PATILLO (Myrrh/Word MSB-6711) Unavailable At Press Time	11	5
13	**ONLY JESUS** DION (Dayspring DST-4027) Unavailable At Press Time	13	12
14	**THE TRAVELER** DON FRANCISCO (New Pax NP 33106) "Traveler's Joy"	14	51
15	**PRIORITY** IMPERIALS (Dayspring DST 4017) "The Trumpet Of Jesus"	15	23

Last notation indicates the cut receiving the most airplay. The Cash Box Gospel chart is compiled from a broad cross-section of sales reports from national distributors and one-stops.

DAVIS BLESSED ON TV *— Billy Davis, Jr. (l), currently supporting his gospel album, "Let Me Have A Dream," performed "I'm Blessed" from the record on* Solid Gold *recently. Pictured with Davis is his wife and* Solid Gold *co-host Marilyn McCoo.*

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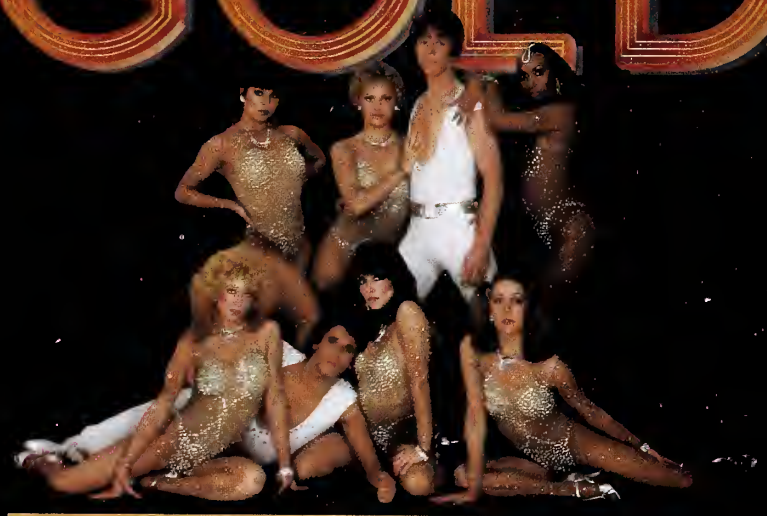

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TELEVISION DOMESTIC DISTRIBUTION

**NTI SON REPORT:
4 weeks ending 4/18/82

Rex Smith Marilyn McCoo

Abba
Adam & The Ants
Air Supply
Alabama
Ashford & Simpson
Bee Gees
Pat Benatar
George Benson
Debby Boone
James Brown
Kim Carnes
Cher
Natalie Cole
Commodores
Rita Coolidge
Christopher Cross

Hall & Oates

Charlie Daniels Band
Devo
Dr. Hook
Earth, Wind & Fire
Sheena Easton
Roberta Flack
Fleetwood Mac

Sheena Easton Eddie Rabbitt

Aretha Franklin
Larry Gatlin &
The Gatlin Brothers
Crystal Gayle
Andy Gibb
Mickey Gilley
Go-Gos
Hall & Oates
Deborah Harry
Rupert Holmes
James Ingram

Kim Carnes Crystal Gayle

Rick James
Billy Joel
Journey
Elton John
Kiss
Gladys Knight
& The Pips
Kool & The Gang
Little River Band
Loverboy

Earth, Wind & Fire

Melissa Manchester
Chuck Mangione
Barry Manilow
Johnny Mathis
Paul McCartney/
Stevie Wonder
Marilyn McCoo
Don McLean
Bette Midler

Rick Springfield

Roger Miller
Stephanie Mills
Eddie Money
Anne Murray
Rick Nelson
Juice Newton
Olivia Newton-John
Stevie Nicks
Oak Ridge Boys
O'Jays
Osmonds
Ray Parker, Jr.
Peaches & Herb

Deborah Harry Melissa Manchester

Pointer Sisters
Jean-Luc Ponty
Charlie Pride
Quarterflash
Queen
Eddie Rabbitt
Bonnie Raitt
Lou Rawls
Jerry Reed
REO Speedwagon
Charlie Rich

The Commodores

Cher

Cliff Richard
Smokey Robinson
Rolling Stones
Leo Sayer
John Schneider
Neil Sedaka

Air Supply

T. G. Shepard
Sister Sledge
Rex Smith
Rick Springfield
Rod Stewart
Styx
Conway Twitty
Frankie Valli &
The Four Seasons
War
Dottie West
Who
Moon Zappa

Olivia Newton-John

Despite Country's Progress, Acts Still Fail To Draw Rock-Size Attendance

by Tom Roland

NASHVILLE — Although country music is near the crest of the biggest boom in its history, the bulk of its artists are still not the drawing card that their rock counterparts have become. While a number of rock acts are able to command sell-out performances with regularity at auditoriums and pull large numbers of people to outdoor events, only a handful of country performers, such as Willie Nelson, the Oak Ridge Boys, Alabama and Kenny Rogers, are performing similar feats at the box office.

Part of that is a matter of demographic appeal. While country artists have widened the scope of their audience, promoters who deal with both kinds of events note that the older concertgoer is still dominant at most country shows and that those ticket buyers are more selective in the artists they will pay to see. Rock fans, on the other hand, are not only younger and more inclined to spend money on live entertainment, but also more concentrated in their interest in the music and musicians.

Herb Frank, who handles box office and local promotion for shows in the Dane County Coliseum in Madison, Wis., is also the buyer for a number of shows outside the market by Johnny Cash and Charley Pride. He indicated that, at least in Madison, the promoter must be more careful with competition for a country lineup, while rock shows can be staged with more frequency. According to Frank, Madison, a city of 170,000, can feasibly handle three or four rock bills per month if they are staggered a week to 10 days apart, but country acts must be separated by a greater period of time, or the promoter will lose ticket sales.

"Adults who have a Kenny Rogers or a Statler Brothers in the same month are probably going to pick," he said, "but if you have a Styx and Journey in the same month, the kids will go to both of them. There's nothing more important to the kids, and they aren't going to be worried about food bills or rent or utility bills."

Audience Perception Crucial

The audience perception of an artist is also a crucial factor in the relative ability of the act to sell tickets. Frank said that although Ronnie Milsap is well-received by listeners in both country and pop audiences, he is not the draw that Kenny Rogers is because pop radio listeners still perceive Milsap as a country artist singing on pop records, whereas Rogers is an accepted part of the pop medium. "Ronnie Milsap's got a lot of crossover records," Frank maintained, "but pop listeners are not coming to see him as they would a Kenny Rogers. He is just not a crossover artist, but he has *fans* on both sides of the dial. Milsap is getting a lot of play off country, and those poeple will listen to him and like him, but they're not going to buy tickets."

The riders of many country acts who have proven successful at the larger venues, such as Alabama and the Oak Ridge Boys, have become more excessive, but Frank felt that promoters have little room to complain about the rider once they accept the contract. "We have no grounds to complain about the rider after we've signed the contract," he said. "If you say, 'I didn't see the rider when I made the deal,' why did you as a purchaser make the purchase? It's similar to owning a movie theater and paying a very high price for a picture without seeing it, but only knowing who's in it. Most of the riders in the rock end are excessive. Whether they need it all or not is not our decision, it's the fans' decision."

While he admitted that some country acts have been more demanding in the terms of their riders, he also pointed out that longstanding country draws, particularly Cash, Pride and the Statlers, are usually much easier to work with. In addition, he indicated that some pop acts, such as Rick Springfield and Air Supply, had adopted much more frugal riders than the heavy metal units like Van Halen.

Building Process

John Scher, of Monarch Entertainment, the firm that books the Meadowlands in New Jersey, suggested that country has the potential to be a much bigger commodity in the Northeast, especially in the New York-New Jersey area, but that acts like the Oaks, who are filling up halls in the rest of the country, are not willing to go through the building process necessary to make them a profitable act for auditoriums in the region.

"I find most country artists who have broken very big in the rest of the country and command $25-50,000 a night are not worth that kind of money here, and they are not willing to build their careers in the logical, slow manner," he said. "The Oak Ridge Boys are not proven arena ticket sellers here. I've been trying for more than a couple of years to get them to play the right theater-sized venues in New York, New Jersey and upstate New York. Although their management and agencies are cooperative, we've not been able to get together on it."

Scher indicated that it causes a problem when the artist faces both a cut in pay and a smaller production than what the group is usually using. Oftentimes, the act either has to avoid the Northeast or go to "someone who might give them the price they want," but, says Scher, "more often than not, that

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COUNTRY GAMES CELEBRATION — *Participants in the first All American country games, held during Fan Fair in June, were present recently when Bill Denny, chairman of the event, and Bud Wendell, president of WSM, Inc., donated a check on behalf on Fan Fair to Tennessee Special Olympics director Jack Elder and president Steve Greil. Pictured are (l-r): Wendell; Greil; Jo Walker-Meador, executive director, Country Music Assn.; Margo Smith; Elder; Jerri Kelly; Kippi Brannon; and Denny. Holding the check in front is Special Olympian Ronald Hitchcock.*

MURPHEY #1 IN AUSTIN — *Michael Murphey was recently presented a plaque from KOKE-FM/Austin in commemoration of his #1 single, "What's Forever For." Murphey, who accepted the award from former* ***Cash Box*** *chart editor Tim Williams, began his career in Austin 10 years ago. Pictured are (l-r): Skip Smith, territory sales manager, Capitol Records; Gerri McDowell, regional country promotion manager, Capitol/EMI America/Liberty; Williams, music director, KOKE; Murphey; and Ryan Murphey.*

Country Results Uneven As Summer Arbitron Figures Begin To Emerge

by Tom Roland

NASHVILLE — As advance numbers from the Summer Arbitron survey begin to surface, the country format appears to have taken an equal number of "ups and downs" in the first 10 metropolitan areas — with such eastern cities as New York and Washington, D.C., showing a marked improvement in overall country figures, but far-western markets as San Diego and Los Angeles taking a significant nosedive in the Arb ratings.

In addition, country also showed gains in Chicago, San Francisco and Cleveland, while it was off slightly in Philadelphia and Houston. In Detroit, any comparative gains or losses were offset by the first full book under a country format for WCXI-FM.

In the Big Apple, total country listening improved from the 4.4 posted in the Spring Book to 4.8 during the summer survey period. AM stronghold WHN remained fairly stable, producing a 2.6 figure in the metro area, off from the 2.7 it garnered in the Spring Book. The FM competitor, WKHK, however, rose to a 2.2 in the ratings. Posting its highest share since abandoning the jazz format two years ago, the station had maintained three consecutive 1.5 scores before moving to a 1.7 in the spring. That move should quiet the last of the jazz holdouts, who still were asking that the station return to its previous format.

WMAQ regained much of the 0.4 it lost between the Winter and Spring books in the nation's hub, scoring a 3.8 after last spring's 3.5. The monster-signalled AM outlet retained the lead in Chicago, besting two FM competitors, WJEZ and WUSN. JEZ held steady in the ratings race, picking up a 2.1 share of Chicagoland, while newcomer USN moved from a 1.6 to an even 2.0, providing a heated battle for country supremacy on the FM band.

Each of the four country stations in Los Angeles proved to be a major disappointment, and three of the four outlets in San Diego lost shares. KZLA-FM/Los Angeles had taken the lead in the city in the Winter Book with an impressive 2.5, but the "soft"-formatted outlet dropped into a tie with KLAC in the Spring Book at 2.1. It fell another 0.5 to 1.6 this time. Mainstay KLAC, meanwhile, dropped less significantly to a 1.9, regaining an uncontested reign as top country station in the market. KHJ-FM lost a tenth of a share for the second consecutive book, tallying a 1.4 mark, and KZLA-AM, which managed a dismal 0.2 in the Spring Book, was a "no-show."

Down In San Diego

In San Diego, the format dropped more than one share-point, as three of the four stations lost listeners. KSON-FM, which finished up the Spring Book a tenth behind market leader KCBQ-FM at 2.9, fell an even 1.0 to 1.9, last of the quartet. KSON's AM sister, now programming with a heavy reliance on oldies, also dropped from 2.7 to 2.3. KCBQ-AM added 0.2 to post a 2.6 figure during the summer, and the FM retained its lead while dropping a tenth to 2.9.

In the nation's capital, both market leaders, WMZQ-FM and WPKX-FM, added to their shares, although MZQ replaced the latter station in the #1 position. WMZQ shot from a 2.7 to 3.5, while WPKX improved to a lesser degree, tacking on an additional half-share to turn in a 3.4. WPKX-AM remained below a 1.0 share.

Two of the three country outlets in Cleveland combined to raise the format's share 1.4 points. WHK widened its lead over recent country convert WWWE, as it moved from 4.8 to a 5.2, while 3WE lost a tenth in scoring a 4.4. The market's FM signal, WKSW, showed significant improvement, garnering a 3.8 after the Spring

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1982 Talent Buyers Seminar Agenda

Saturday, Oct. 9

10:00 a.m. — "If We Make It Through December" — Hyatt Regency Hotel
2:00 p.m. — "I Never Promised You A Rose Garden" — Hyatt Regency Hotel
3:30 p.m. — Talent Showcase — Tennessee Performing Arts Center
8:00 p.m. — Dinner & Keynote Address (Gerrold R. Rubin) — Hyatt Regency Hotel

Sunday, Oct. 10

10:00 a.m. — Cable, Satellite Mini-Seminar — Hyatt Regency Hotel
2:00 p.m. — "When You're Hot, You're Hot" — Hyatt Regency Hotel
7:00 p.m. — Talent Showcase — Tennessee Performing Arts Center

Monday, Oct. 10

10:00 a.m. — "Help Me Make It Through The Night" — Hyatt Regency Hotel
2:00 p.m. — "King Of The Road" — Hyatt Regency Hotel

Tuesday, Oct. 11

10:00 a.m. — "You Can't Be A Beacon If Your Light Don't Shine" — Hyatt Regency Hotel
12:45 p.m. — "What A Difference You've Made In My Life" — Hyatt Regency Hotel
8:00 p.m. — Grand Ole Opry Spectacular — Grand Ole Opry

TOP 75 ALBUMS

		Weeks On Chart	10/2
1	**ALWAYS ON MY MIND** WILLIE NELSON (Columbia FC 37951)	30	1
2	**JUST SYLVIA** SYLVIA (RCA AHL 1-4312)	27	2
3	**THE BEST LITTLE WHOREHOUSE IN TEXAS** ORIGINAL SOUNDTRACK (MCA 6112)	7	3
4	**A TASTE OF YESTERDAY'S WINE** MERLE HAGGARD & GEORGE JONES (Epic FE 38203)	6	13
5	**WAITIN' FOR THE SUN TO SHINE** RICKY SKAGGS (Epic FE 37193)	43	7
6	**LOVE WILL TURN YOU AROUND** KENNY ROGERS (Liberty LO-51124)	13	6
7	**BIG CITY** MERLE HAGGARD (Epic FE 37593)	49	8
8	**HIGH NOTES** HANK WILLIAMS, JR. (Elektra/Curb E1-60100)	25	11
9	**MOUNTAIN MUSIC** ALABAMA (RCA AHL 1-4229)	31	9
10	**SOMEWHERE IN THE STARS** ROSANNE CASH (Columbia FC 37570)	16	10
11	**INSIDE** RONNIE MILSAP (RCA AHL 1-4311)	16	5
12	**THE LEGEND GOES ON** THE STATLER BROTHERS (Mercury/PolyGram SRM-1-4048)	15	12
13	**THE FAMILY'S FINE, BUT THIS ONE'S ALL MINE!** DAVID FRIZZELL (Warner/Viva 23688-1)	14	4
14	**QUIET LIES** JUICE NEWTON (Capitol ST-12210)	20	14
15	**TOO GOOD TO HURRY** CHARLY McCLAIN (Epic FE 38064)	23	17
16	**STRAIT FROM THE HEART** GEORGE STRAIT (MCA 5320)	15	16
17	**INSIDE AND OUT** LEE GREENWOOD (MCA-5305)	24	21
18	**THE MAN WITH THE GOLDEN THUMB** JERRY REED (RCA AHL1-4315)	19	18
19	**SHE'S NOT REALLY CHEATIN'** MOE BANDY (Columbia FC 38009)	17	19
20	**FEELS SO RIGHT** ALABAMA (RCA AHL 1-3930)	81	20
21	**THE BELLAMY BROTHERS GREATEST HITS** (Warner/Curb 9 23697-1)	7	22
22	**SOUTHERN COMFORT** CONWAY TWITTY (Elektra E1-60005)	37	15
23	**PUT YOUR DREAMS AWAY** MICKEY GILLEY (Epic FE 38082)	8	23
24	**MICHAEL MARTIN MURPHEY** (Liberty LT-51120)	5	27
25	**SOMEWHERE BETWEEN RIGHT AND WRONG** EARL THOMAS CONLEY (RCA-AHL1-4348)	4	26
26	**HIGHWAYS & HEARTACHES** RICKY SKAGGS (Epic FE 37996)	2	34
27	**NUMBER ONES** CONWAY TWITTY (MCA-5318)	20	29
28	**16TH AVENUE** LACY J. DALTON (Columbia FC 37975)	11	28
29	**UNLIMITED** REBA McENTIRE (Mercury/PolyGram SRM-1-4047)	13	30
30	**BOBBIE SUE** OAK RIDGE BOYS (MCA 5294)	34	25
31	**WILLIE NELSON'S GREATES HITS (AND SOME THAT WILL BE)** WILLIE NELSON (Columbia KC2 37542)	45	31
32	**STICKIN' TOGETHER** THE KENDALLS (Mercury/PolyGram SRM-1-4046)	10	32
33	**JUST HOOKED ON COUNTRY** ATLANTA POPS ORCHESTRA — ALBERT COLEMAN, conducting (Epic FE 38154)	8	33
34	**THE HOTTEST NIGHT OF THE YEAR** ANNE MURRAY (Capitol ST-12225)	8	35
35	**COME BACK TO ME** MARTY ROBBINS (Columbia FC 37995)	11	38
36	**HANK WILLIAMS, JR.'S GREATEST HITS** (Elektra 60193-1)	1	—
37	**BUSTED** JOHN CONLEE (MCA 5310)	26	37
38	**CONWAY'S #1 CLASSICS** CONWAY TWITTY (Elektra ET-60115)	4	39
39	**THIS DREAM'S ON ME** GENE WATSON (MCA-5302)	9	36
40	**LISTEN TO THE RADIO** DON WILLIAMS (MCA-5306)	26	40
41	**IN BLACK & WHITE** BARBARA MANDRELL (MCA-5295)	30	24
42	**MY HOME'S IN ALABAMA** ALABAMA (RCA AHL1-3644)	118	42
43	**MAKING LOVE FROM MEMORY** LORETTA LYNN (MCA-5354)	2	44
44	**FAMILY & FRIENDS** RICKY SKAGGS (Rounder 0151)	13	50
45	**FULL CIRCLE** DOTTIE WEST (Liberty LT-51129)	2	48
46	**I AM WHAT I AM** GEORGE JONES (Epic FE 36586)	26	46
47	**STRAIT COUNTRY** GEORGE STRAIT (MCA 5348)	52	47
48	**GREATEST HITS** DOLLY PARTON (RCA AHL1-4422)	1	—
49	**KENNY ROGERS GREATEST HITS** KENNY ROGERS (Liberty LOO 1072)	82	49
50	**DREAM MAKER** CONWAY TWITTY (Elektra 60182-1)	1	—
51	**HEARTBREAK EXPRESS** DOLLY PARTON (RCA AHL 1-4289)	25	41
52	**THE PRESSURE IS ON** HANK WILLIAMS, JR. (Elektra/Curb E1-60019)	57	43
53	**BLACK ON BLACK** WAYLON JENNINGS (RCA AHL1-4247)	32	45
54	**OH GIRL** CON HUNLEY (Warner Bros. 9 23693)	9	52
55	**LOVE TO BURN** RONNIE McDOWELL (Epic FE 38017)	15	51
56	**THE DUKES OF HAZZARD** VARIOUS ARTISTS (Scotti Bros./CBS E237712)	28	56
57	**THE BEST OF TANYA TUCKER** (MCA-5357)	1	—
58	**CHARLEY SINGS EVERYBODY'S CHOICE** CHARLEY PRIDE (RCA AHL1-4287)	27	53
59	**THE DAVID FRIZZELL AND SHELLY WEST ALBUM** (Warner Bros./Viva BSK 3643)	36	54
60	**WINDOWS** THE CHARLIE DANIELS BAND (Epic FE 37694)	28	60
61	**SUGAR FREE** DAVE ROWLAND (Elektra E1-60011)	10	55
62	**FANCY FREE** OAK RIDGE BOYS (MCA 5209)	70	62
63	**STILL THE SAME OLE ME** GEORGE JONES (Epic FE 37106)	45	63
64	**SOFT TOUCH** TAMMY WYNETTE (Epic FE 37980)	19	64
65	**JUICE** JUICE NEWTON (Capitol ST 12136)	32	65
66	**QUIET MAN** JOHN SCHNEIDER (Scotti Bros./CBS FZ 37956)	13	66
67	**WHEN WE WERE BOYS** THE BELLAMY BROTHERS (Elektra E1-60019)	24	57
68	**JACK GRAYSON SINGS** Joe-Wes JW-8100)	9	59
69	**BROTHERLY LOVE** GARY STEWART & DEAN DILLON (RCA AHL 1-4310)	21	58
70	**GREATEST HITS** RONNIE MILSAP (RCA AHL 1-3722)	25	61
71	**GREATEST HITS** JIM REEVES & PATSY CLINE (RCA AHL1-4127)	45	71
72	**STEP BY STEP** EDDIE RABBITT (Elektra 6E-532)	59	67
73	**AMAZING GRACE** CRISTY LANE (Liberty/LS LT-51117)	18	66
74	**FINALLY!** T.G. SHEPPARD (Warner/Curb BSK 3600)	37	69
75	**LIVE FROM AUSTIN CITY LIMITS** ROY CLARK (Churchill CR-9421)	11	70

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SUZANNE SHAY

is her name.

The song is called

"VIRGINIA HILLS".

The song is written by

RAY GRIFF.

The record label is

VISION RECORDS.

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Vision RECORDS

TOP 100 COUNTRY SINGLES

October 9, 1982

		10/2	Weeks On Chart
1	**I WISH YOU COULD HAVE TURNED MY HEAD** OAK RIDGE BOYS (MCA-52095)	2	11
2	**YESTERDAY'S WINE** MERLE HAGGARD/GEORGE JONES (Epic 14-03072)	5	10
3	**I JUST CAME HERE TO DANCE** DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)	4	13
4	**PUT YOUR DREAMS AWAY** MICKEY GILLEY (Epic 14-03055)	1	11
5	**HE GOT YOU** RONNIE MILSAP (RCA PB-13286)	8	8
6	**HEY! BABY!** ANNE MURRAY (Capitol P-B-5145)	7	9
7	**I WILL ALWAYS LOVE YOU** DOLLY PARTON (RCA PB-13260)	9	11
8	**LET IT BE ME** WILLIE NELSON (Columbia 18-03073)	10	9
9	**MISTAKES** DON WILLIAMS (MCA-52097)	11	8
10	**LIVIN' IN THESE TROUBLED TIMES** CRYSTAL GAYLE (Columbia 18-03048)	12	10
11	**CLOSE ENOUGH TO PERFECT** ALABAMA (RCA PB-13294)	14	7
12	**WHAT'S FOREVER FOR** MICHAEL MURPHEY (Liberty P-B-1466)	6	17
13	**SHE'S LYING** LEE GREENWOOD (MCA-52087)	15	10
14	**YOU'RE SO GOOD WHEN YOU'RE BAD** CHARLEY PRIDE (RCA PB-13293)	16	7
15	**WAR IS HELL** T.G. SHEPPARD (Warner/Curb 7-29934)	17	6
16	**BREAK IT TO ME GENTLY** JUICE NEWTON (Capitol PB-5148)	18	7
17	**LOVE'S GONNA FALL HERE TONIGHT** RAZZY BAILEY (RCA PB-13290)	19	8
18	**SOUL SEARCHIN'** LEON EVERETTE (RCA PB-13282)	20	10
19	**HEARTBROKE** RICKY SKAGGS (Epic 34-03212)	24	4
20	**YOU STILL GET TO ME IN MY DREAMS** TAMMY WYNETTE (Epic 14-03064)	21	9
21	**EVER, NEVER LOVIN' YOU** ED BRUCE (MCA-52109)	22	7
22	**SOME OF MY BEST FRIENDS ARE OLD SONGS** LOUISE MANDRELL (RCA PB-13278)	23	12
23	**BIG OLE BREW** MEL McDANIEL (Capitol P-B-5138)	3	15
24	**OPERATOR, LONG DISTANCE PLEASE** BARBARA MANDRELL (MCA-52111)	25	6
25	**WE DID BUT NOW YOU DON'T** CONWAY TWITTY (Elektra 7-69964)	30	5
26	**MAKING LOVE FROM MEMORY** LORETTA LYNN (MCA-52092)	26	9
27	**THE KILLIN' KIND** BANDANA (Warner Bros. 7-29936)	27	8
28	**YOU PUT THE BLUE IN ME** THE WHITES (Elektra 7-69980)	29	7
29	**STEP BACK** RONNIE McDOWELL (Epic 14-03203)	32	5
30	**SURE FEELS LIKE LOVE** LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-03159)	34	5
31	**NEW WAY OUT** KAREN BROOKS (Warner Bros. 7-29958)	31	11
32	**DON'T IT BREAK YOUR HEART** STEVE WARINER (RCA PB-13308)	33	6
S 33	**IT AIN'T EASY BEIN' EASY** JANIE FRICKE (Columbia 18-03214)	38	4
34	**(I'M NOT) A CANDLE IN THE WIND** BOBBY BARE (Columbia 18-03149)	35	8
35	**SOUTHERN FRIED** BILL ANDERSON (Southern Tracks ST 1007)	36	9
36	**16TH AVENUE** LACY J. DALTON (Columbia 18-03184)	37	5
S 37	**SHE CAN'T GET MY LOVE OFF THE BED** DOTTIE WEST (Liberty P-B-1479)	40	5
38	**IT'S LIKE FALLING IN LOVE** THE OSMOND BROTHERS (Elektra 7-69969)	41	6
39	**MADE IN U.S.A.** THE WRIGHT BROTHERS (Warner Bros. 7-29926)	39	7
40	**A WOMAN'S TOUCH** TOM JONES (Mercury/PolyGram 76172)	42	5
41	**STAY A LITTLE LONGER** MEL TILLIS (Elektra 7-69963)	46	3
S 42	**THAT'S WHAT I GET FOR THINKING** THE KENDALLS (Mercury/PolyGram 76178)	44	4
43	**REDNECK GIRL** THE BELLAMY BROTHERS (Warner/Curb 7-29923)	51	3
44	**WILD AND BLUE** JOHN ANDERSON (Warner Bros. 7-29917)	52	3
45	**SOMEWHERE BETWEEN RIGHT AND WRONG** EARL THOMAS CONLEY (RCA PB-13320)	55	2
46	**I WISH I HAD A JOB TO SHOVE** RODNEY LAY and the WILD WEST (Churchill CR 94005)	47	10
47	**I'D DO IT ALL AGAIN** JERRY LEE LEWIS (Elektra 7-69962)	49	3
48	**DANCING YOUR MEMORY AWAY** CHARLY McCLAIN (Epic 14-02975)	13	16
49	**TIE YOUR DREAM TO MINE** MARTY ROBBINS (Columbia 18-03236)	63	2
50	**I DON'T REMEMBER LOVING YOU** JOHN CONLEE (MCA-52116)	68	2
51	**WHATEVER** THE STATLER BROTHERS (Mercury/PolyGram 76162)	28	15
52	**CAN'T EVEN GET THE BLUES** REBA McENTIRE (Mercury/PolyGram 76180)	70	2
53	**WOMEN IN LOVE** KIN VASSY (Liberty P-B-1469)	53	8
54	**THE AMERICAN DREAM** HANK WILLIAMS, JR. (Elektra 7-69960)	—	1
55	**THIS DREAM'S ON ME** GENE WATSON (MCA-52074)	43	15
S 56	**THE BEER DRINKIN' SONG** MAC DAVIS (Casablanca/PolyGram 2355)	74	3
57	**STILL THE ONE** THRASHER BROTHERS (MCA-52093)	57	5
58	**PYRAMID OF CANS** MUNDO EARWOOD (Primero PR 1009)	58	6
59	**ARE WE IN LOVE** CHARLIE ROSS (Town House P-B-1061)	71	4
60	**SHE ONLY MEANT TO USE HIM** WAYNE KEMP (Mercury/PolyGram 76165)	61	5
61	**THE TROUBLE WITH HEARTS** ROY HEAD (NSD 146)	62	5
62	**YOU TO COME HOME TO** DEAN DILLON (RCA PB-13295)	65	5
63	**THE END OF THE WORLD** JUDY TAYLOR (Warner Bros. 7-29913)	66	4
64	**16 LOVIN' OUNCES TO THE POUND** DON LEE (Crescent 103)	64	7
65	**YOU AND I** EDDIE RABBITT w/CRYSTAL GAYLE (Elektra 7-69936)	—	1
66	**SHE GOT THE GOLDMINE** JERRY REED (RCA PB-13268)	45	14
67	**IF YOU DON'T WANT ME TO** SHIRLEY GRAFF (Stargem SG 2142)	67	5
68	**LOVE WILL TURN YOU AROUND** KENNY ROGERS (Liberty P-B-1471)	48	14
69	**MARINA DEL REY** GEORGE STRAIT (MCA-52120)	—	1
70	**SHE'S NOT REALLY CHEATIN'** MOE BANDY (Columbia 18-02966)	50	17
71	**LOST MY BABY VLUES** DAVID FRIZZELL (Warner/Viva 7-29901)	—	1
72	**GEORGIANA** TOMMY BELL (Gold Sound GS-8013)	72	5
73	**WALK ME 'CROSS THE RIVER** JERRY KELLY (Carrere/CBS ZS5 03017)	54	10
74	**IT'S BEEN ONE OF THOSE DAYS** BOBBY SMITH (Liberty P-B-1480)	78	3
75	**JUST HOOKED ON COUNTRY (III)** ALBERT COLEMAN'S ATLANTA POPS (Epic 34-03215)	80	3
76	**IN THE DRIVER'S SEAT** JOHN SCHNEIDER (Scotti Bros./CBS ZS5 03062)	56	8
77	**CONFIDENTIAL** CON HUNLEY (Warner Bros. 7-29902)	—	1
78	**CHEROKEE FIDDLE** JOHNNY LEE AND FRIENDS (Full Moon/Asylum 7-69945)	—	1
79	**LET'S GET CRAZY AGAIN** DIANE PFEIFER (Capitol P-B-5154)	85	3
80	**IN THE JAILHOUSE NOW** WILLIE NELSON & WEBB PIERCE (Columbia 38-03231)	—	1
81	**PRETTY LADY** GUY SHANNON (Comstock COM 1687)	—	1
82	**MEMORY MACHINE** JACK OUIST (Memory Machine MMR 1015)	86	3
83	**NOT TONIGHT — I'VE GOT A HEARTACHE** CLAIRE (OMNI A.G. 701)	83	7
84	**IN BETWEEN LOVERS** STEPHANIE WINSLOW (Primero PR-1012)	84	4
85	**GOODTIME BABY** MARVIN PAUL (Liberty/LS 191)	90	2
86	**DON'T BLAME IT ON ALCOHOL** HUGH X. LEWIS (Black Rose 8272)	91	2
87	**YOUR PICTURE STILL LOVES ME** BILLY SWAN (Epic 34-03226)	—	1
88	**WE HAD IT ALL ONE TIME** THE CHARLIE DANIELS BAND (Epic 34-03251)	—	1
89	**QUICKSAND** SNEED BROS. (RCI R 2366-1)	89	3
90	**MAXIMUM SECURITY** DON KING (Epic 34-03155)	—	1
91	**YOU MAKE ME WANT TO SING** JOE SUN (Elektra 7-69954)	92	2
92	**DID WE HAVE TO GO THIS FAR** DONNA FARGO (RCA PB-13329)	93	2
93	**IF YOU COULD SEE YOU THROUGH MY EYES** SKIP & LINDA (MDJ 68178)	59	8
94	**LOVE WHEEL** CALAMITY JANE (Columbia 38-03229)	—	1
95	**I'M GONNA LOVE YOU RIGHT OUT OF THIS WORLD** TOM GRANT (Elektra 7-69961)	—	1
96	**NOTHING BUT THE RADIO ON** YOUNGER BROTHERS (MCA-52076)	60	15
97	**LAST TRAIN TO HEAVEN** BOXCAR WILLIE (Main Street B953)	69	5
98	**ALICE IN DALLAS** WYVON ALEXANDER (Gervasi SP-660)	73	6
99	**DREAMS DIE HARD** GARY MORRIS (Warner Bros. 7-29967)	75	15
100	**GET INTO REGGAE COWBOY** THE BELLAMY BROTHERS (Elektra/Curb 7-29999)	76	15

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Woman's Touch (Blackwood/Fullness — BMI) .. 40
Alice In Dallas (Shade Tree/Tree — BMI) 98
Are We In Love (Collins Court — ASCAP) 59
Big Ole Brew (Blendingwell/Bad Ju-Ju — ASCAP) 23
Break It To (Northern (MCA) — ASCAP) 16
Can't Even Get (Coal Miners/Elektra/Asylum — BMI) 52
Cherokee Fiddle (Mystery — BMI) 78
Close Enough To (Accredit/Raindance — BMI) 11
Confidential (Senor — ASCAP) 77
Dancing Your Memory (Barnwood — BMI) 48
Did We Have (Wrightsong/Acuff-Rose — BMI) 92
Don't Blame It (Dream City — BMI) 86
Don't It Break (Collins Court/Jack and Bill c/o Welk — ASCAP) 32
Dreams Die Hard (Jensing/Chick Rains — BMI) ... 99
Ever, Never Lovin' (Calico/Tree/Sugarplum — SESAC/BMI) 21
Georgiana (Music City — ASCAP) 72
Get Into Reggae (Bellamy Bros./Famous —ASCAP) 100
Goodtime Baby (Second Base — BMI) 85
Heartbroke (Chappel — ASCAP) 19
He Got You (Chriswood — BMI/Murfeeszongs — ASCAP) 5
Hey! Baby! (Le Bill Music/Unart Music — BMI) 6
I Don't Remember (Tree — BMI) 50
I Just (Hall-Clement c/o Welk — BMI) 3
I Will Always (Velvet Apple Music — BMI) 7
I Wish (Sister John/Antebellum — BMI) 46
I Wish You (Tree Publ. — BMI) 1
I'd Do It (April — ASCAP) 47
If You Could (House Of Gold — BMI) 93
If You Don't (Mad Lad/ATV — BMI) 67
I'm Gonna Love (Singletree — BMI) 95
I'm Not (Swallowfork — ASCAP) 34
In Between Lovers (Rock Garden — BMI) 84
In The Driver's (Flowering Stone/Lisa Dawn — ASCAP) 76
In The Jailhouse (APRS — BMI) 95
It Ain't Easy (WArner-Tamerlane—BMI/Da-Tic-A-Bo/Bobby Goldsboro — ASCAP) 33
It's Been One (House of Gold — BMI) 74
It's Like Falling (Blackwood/Magic Castle — BMI/April/Widmont — ASCAP) 38
Just Hooked (Part III) (Medley — Various) 75
Last Train (Column 1 — ASCAP) 97
Let It Be Me (MCA Music, Div. of MCA — BMI) 8
Let's Get Crazy (Warner-Tamerlane/Flying Dutchman/WB — BMI/ASCAP) 79
Livin' In These (Roger Cook/Cookhouse — BMI) .. 10
Lost My Baby Blues (Ben Peters — BMI) 71
Love Wheel (Love Wheel — BMI) 94
Love Will Turn (Lionsmate/DebDave/Briarpatch — ASCAP/BMI) 68
Love's Gonna Fall (Casa de Oro — SESAC) 17
Made In (Vogue/Baby Chick (Welk) — BMI) 39
Making Love (Coal Dust/King Coal — SESAC/ASCAP) 26
Marina Del Rey (Hall-Clement c/o Welk/Golden Opportunity — BMI/SESAC) 69
Maximum Security (King's X — ASCAP) 90
Memory Machine (Contention — SESAC) 82
Mistakes (Jensing/Narwahl/Sweet Glenn — BMI) . 9
New Way Out (Gee Sharp Music — BMI) 31
Not Tonight (Extra Money — ASCAP) 83
Nothing But The (House of Gold — BMI) 96
Operator (Hall-Clement c/o Welk — BMI) 24
Pretty Lady (Blue Lake — BMI) 81
Put Your Dreams (UA/Lion-Hearted/Ides of March — ASCAP) 4
Pyramid Of Cans (Saw Grass — BMI/Sabal — ASCAP) 58
Quicksand (Iron Skillet — ASCAP) 89
Redneck Girl (Famous/Bellamy Brothers — ASCAP) 43
She Can't Get (Southern Nights — ASCAP) 37
She Got The Goldmine (House of Gold — BMI) ... 66
She's Lying (Unichappell/Jan Crutchfield/Music Corp. of America-MCA — BMI) 13
She Only Meant (Jack & Bill/Hall-Clement c/o Welk — ASCAP) 60
She's Not Really (Baray/Wood Hall — BMI) 70
16 Lovin' Ounces (Maplesville/Faniork — BMI/Country Moon — ASCAP) 64
16th Avenue (DebDave/Briarpatch — BMI) 36
Some Of My Best (Tree — BMI) 22
Somewhere Between (Blue Moon/April — ASCAP) 45
Soul Searchin' (Swallowfork — ASCAP) 18
Southern Fried (Stallion/Lowery — BMI) 35
Stay A Little (Red River — BMI) 41
Step Back (Tree — BMI) 29
Still The One (Siren Songs — BMI) 57
Sure Fells Like (Larry Gatlin — BMI) 30
That's What I (Hall Clement c/o Welk — BMI) 42
The American Dream (Bocephus — BMI) 54
The Beer Drinkin' Song (Songpainter — BMI) 56
The End Of (Summit — ASCAP) 63
The Killin' (Hoosier —ASCAP/New Albany —BMI) . 27
The Trouble With (Window/Petewood — ASCAP) . 61
This Dream's On Me (Coal Miners — BMI) 55
Tie Your Dream (House Of Gold — BMI/Bobby Goldsboro — ASCAP) 49
Walk Me 'Cross (Kelly & Lloyd — ASCAP) 73
War Is Hell (Tree —BMI/Cross Keys (Tree) —ASCAP) 15
We Had It (Hat Band — BMI) 88
We Did But (Music City — ASCAP) 25
Whatever (American Cowboy Music — BMI) 51
What's Forever For (Tree — BMI) 12
Wild And Blue (Sweet Baby — BMI) 44
Women In Love (Hall-Clement c/o Welk — BMI) ... 53
Yesterday's Wine (Willie Nelson — BMI) 2
You And I (Four Way — ASCAP) 65
You Make Me Want (Hemphill — BMI) 91
You Put (Elektra/Asylum —BMi/Refuge/Cross Keys (Tree) —ASCAP) 28
You Still Get (First Lady — BMI/Tapage — ASCAP) 20
You To Come (Char-Nela — ASCAP) 62
Your Picture Still (MUsic City — ASCAP/Sherman Oaks — BMI) 87
You're So Good (Royalhaven — BMI) 14

Exceptionally heavy radio activity this week

S = Exceptionally heavy sales activity this week

MOST ADDED COUNTRY SINGLES

1. **THE AMERICAN DREAM — HANK WILLIAMS, JR. — ELEKTRA/CURB** — 42 ADDS
2. **YOU AND I — EDDIE RABBITT & CRYSTAL GAYLE — ELEKTRA** — 34 ADDS
3. **MARINA DEL REY — GEORGE STRAIT — MCA** — 29 ADDS
4. **LOST MY BABY BLUES — DAVID FRIZZELL — WARNER/VIVA** — 28 ADDS
5. **SOMEWHERE BETWEEN RIGHT AND WRONG — EARL THOMAS CONLEY — RCA** — 20 ADDS

MOST ACTIVE COUNTRY SINGLES

1. **HEARTBROKE — RICKY SKAGGS — EPIC** — 64 REPORTS
2. **WE DID BUT NOW YOU DON'T — CONWAY TWITTY — ELEKTRA** — 53 REPORTS
3. **WAR IS HELL — T.G. SHEPPARD — WARNER/CURB** — 44 REPORTS
4. **SURE FEELS LIKE LOVE — LARRY GATLIN & THE GATLIN BROTHERS — COLUMBIA** — 42 REPORTS
5. **BREAK IT TO ME GENTLY — JUICE NEWTON — CAPITOL** — 36 REPORTS

SINGLES REVIEWS

OUT OF THE BOX

CHARLY McCLAIN (Epic 34-03308)
With You (2:54) (Onhisown Music — BMI/Arian Publications/Ron Muir Music — ASCAP) (L. Shell, R. Muir) (Producer: none listed)

The second single from her "Too Good To Hurry" album, McClain's latest is a shimmering affair with a glimmer of strings and subtle female backing vocals. The record succeeds in painting a picture of sensuality behind McClain's rich, supple vibrato and provocative vocal texture.

FEATURE PICKS

WAYLON & WILLIE (RCA PB-13319)
(Sittin' On) The Dock Of The Bay (3:21) (East/Memphis Music Corp./Irving Music — BMI) (S. Cropper, O. Redding) (Producer: C. Moman)

MOE BANDY (Columbia 38-03309)
Only If There Is Another You (2:57) (Baray Music, Inc. — BMI) (D. Mitchell) (Producer: R. Baker)

VERN GOSDIN (AMI 1310)
Today My World Slipped Away (2:59) (Vogue Music c/o Welk/Hookit Music/Gary S. Paxton Pub., Inc. — BMI) (M. Wright, V. Gosdin) (Producer: B. Fisher)

COUNTRY TONY MARTIN (American Spotlight ASR 101)
In Honky Tonk Heaven (2:50) (Friendly Finley Music/Bama Boy Music — BMI) (B. Colwell, M. Brown) (Producer: M.L. Brown)

NARVEL FELTS (Compleat CP-101)
Smoke Gets In Your Eyes (2.34) (T.B. Harms Co. c/o Welk Music Group — ASCAP) (J. Kern, O. Harbach) (Producer: J. Morris)

ROY CLARK (Churchill CR 94011)
Here We Go Again (3:04) (Dirk Music — BMI) (D. Lanier, R. Steagall) (Producer: R. Clark)

NEW AND DEVELOPING

SKIP AND LINDA (MDJ 68179-A)
I Just Can't Turn Temptation Down (3:00) (Blackwood Music, Inc. — BMI) (D. Cusic) (Producers: P. Baugh, L. McBride)

After their last record showed signs of crossover potential, this new duet comes with a second platter esconced within the traditional musical and lyrical heritage of the country genre. A simply constructed piece, bolstered by choppy guitar lines and a floating steel, the tune shows the diversity of material that this pair is able to effectively cover.

ALBUM REVIEWS

WW II — Waylon and Willie — RCA AHL 1-4455 — Producers: Chips Moman, Waylon Jennings — List: 8.98 — Bar Coded

In spite of the album's billing only five of the 11 cuts present on this second collaboration feature both Waylon and Willie, with the former pulling solo efforts on the remaining tracks — but when they do pool their respective talents, the result is magic. Three tunes in particular — "Mr. Shuck And Jive," "Heroes" and "Write Your Own Songs" — will certianly bring their loyal regiment to attention, and retailers should be well-stocked to handle the immediate volume that this set should generate.

SURE FEELS LIKE LOVE — Larry Gatlin & the Gatlin Brothers Band — Columbia FC 38135 — Producers: Jerry Crutchfield, Larry Gatlin — List: none — Bar Coded

Their first effort with producer Jerry Crutchfield, "Sure Feels Like Love" finds the Gatlin' trademark falsetto harmonies in top form, set in the midst of a platter centered on melodic, pop-sounding ballads. Currently on tour with Kenny Rogers, the clan's production is more subtle and less cluttered, while the tunes ooze with sentiment and crystalline clarity.

THE COUNTRY MIKE

NEW MORNING SHOW FOR SAN DIEGO — Present morning drive DJ for **KSON-AM**/San Diego, **Rod Hunter**, will be joined with **KSON-FM** program director **Ed Chandler** to produce a new morning drive show to be simulcast on both KSON-AM and FM. The new show will feature the best in modern country from KSON-FM and the hits of yesteryear from the vaults on KSON-AM. Current morning drive personality for KSON-FM, **Bill Macky**, will move to afternoon drive to fill the air spot vacated by Chandler's move to mornings. At the same time, both Hunter and Chandler will continue to direct the programming for KSON-AM and FM, respectfully.

BASEBALL RETURNS TO WHN — The New York Mets baseball club and **WHN**/New York have entered into an agreement-in-principle for the 50,000-watt station to become the flagship station in the Mets radio network. The Mets play-by-play broadcasts will begin with the 1983 schedule with all 162 regular season games and continue, under the agreement, through the 1985 season. WHN previously aired the Mets games from 1972-74.

STRAIT TALK *— Following a concert appearance at Clear Springs, Md., George Strait (r) did an interview with Veronica Kelly, music director, WWCS/Hagerstown, Md. He also chipped in with a few promotional tags for the station.*

FRIEDMAN NAMED TO NBC RADIO NEWS POST — Former New Jersey bureau chief for WNBC-TV, **Sid Friedman**, has been appointed director for radio news operations for the NBC Radio network, according to **James Farley, Jr.**, managing director for radio news. For the past eight years, Friedman has worked with WNBC-TV/New York in a variety of positions within the news department. Previous to working with NBC, Friedman worked for four years with WBAL-TV/Baltimore as a news operations supervisor, **WARM** radio and **WNEP-AM&TV** in Wilkes-Barre, Pa.

BOSTON STATION PREPARES CMA WEEK BROADCASTS — Country station **WDLW**/Boston will air a live broadcast from the Country Music Assn. (CMA) week festivities back to Boston listeners with WDLW's mid day DJ **Jim Murphy** interviewing top name entertainers while playing the regular rotation for the Boston area. Over $7,000 has been spent by the Massachusetts station for a special equalized phone line to send the transmission signal back to Boston for Murphy's regular 10 a.m.-2 p.m. radio show. The show, which is the furthest live broadcast from Nashville during CMA week, will run for four hours without any cutaways from Nashville. Any interested performers looking for interviews should contact Murphy at (617) 897-1400. In a related story, WDLW DJ **Duncan Stewart** has been named Massachusetts Country Music Assn. Disc Jockey of the Year for the second year in a row. Congratulations!

CHANGES IN FLINT RADIO — Music director for **WKMF**/Flint, **Ernie Hadaway**, has moved to morning on the country station after working afternoons for the AM station. Past morning man for the station, **Big Bill Anderson**, has moved across town to **WTAC-AM** where he will continue to air a morning show. WKMF's **Lee Philips** will move to afternoons to fill Hadaway's previous time slot.

LIVE COUNTRY MUSIC FAILS IN SAVANNAH — Starting Oct. 4, radio station **WQQT**/Savanah will begin programming an all-news format, eliminating its present country programming. According to former music director and future operations manager **Brady McGraw**, WQQT will make no staff changes at the Georgia station when it picks up **Ted Turner's** Cable News Network and goes news full time. "It all boils down to dollars and cents" claimed McGraw. Listeners in south Georgia will now rely on Savannah's only other country station **WCHY-FM**, which is presently an automated one programmed by Drake-Chenault services.

ANOTHER THREE IN A ROW — Country music station, **KYKR**/Port Arthur joins the growing list of stations that play three songs in a row for its Texas listeners. The first person who catches the station playing less than three will collect $5,000. **country mike**

PROGRAMMERS PICKS

Dave Wolfe	**WHOO**/Orlando	**The American Dream** — Hank Williams, Jr. — Elektra
Duncan Stewart	**WDLW**/Boston	**Marina Del Rey** — George Strait — MCA
Cathy Hahn	**KLAC**/Los Angeles	**You And I** — Eddie Rabbit w/Crystal Gayle — Elektra
Stan Davis	**WBAM**/Altoona	**Confidential** — Con Hunley — Warner Bros.
Rick Stewart	**KRAK**/Sacramento	**Can't Even Get The Blues** — Reba McEntire — Mercury
Bill Pyne	**WQYK**/St. Petersburg	**I Don't Remember Loving You** — John Conlee — MCA
Marc Hahn	**KTOM**/Salinas	**In The Jailhouse Now** — Willie Nelson & Webb Pierce — Columbia
Tim Rowe	**WMNI**/Columbus	**Lost My Baby Blues** — David Frizzell — Warner/Viva
Marvin Paul	**KNAL**/Victoria	**Pretty Lady** — Guy Shannon — Comstock
Bill Jones	**WKSJ**/Mobile	**Cherokee Fiddle** — Johnny Lee and Friends — Full Moon/Asylum

October is Country Music Month

COUNTRY COLUMN

IS THERE ANYBODY OUT THERE? — Columbia Records has introduced some projects to further define the market penetration of two of its acts, **David Allan Coe** and **Larry Gatlin & the Gatlin Brothers Band**, into specialized market areas. The label has set up a mail order scheme to back Coe through *Easyriders*, a national biking publication with circulation in the neighborhood of 500,000. Coe has quite a following among bike clubs, and Columbia is interested in just how significant that portion of his audience is. The advertisement in the magazine's November issue plugs five Coe packages — "Rough Rider," "Tennessee Whiskey," "Invictus (Means) Unconquered," "Rides Again" and his latest set, "D.A.C." The Gatlin clan has an unusually high female following, and Columbia has scheduled its first single artist advertisement with *Soap Opera Digest*, backing the clan's new "Sure Feels Like Love" LP and a forthcoming Christmas release, "A Gatlin Family Christmas." The label has placed multi-artist ads with the publication before, but this is the first on an individual act. The Gatlin ad will appear in the Nov. 23 issue, making its impact during one of the record industry's peak selling periods — between Thanksgiving and Christmas. *Soap Opera Digest* has a circulation of aroung 600,000.

STAYING ON TRACK — Wilma Burgess, a former recording artist in her own right ("Misty Blue" and "Don't Touch Me," among others, with Decca), has opened Track 9, a new restaurant/showcase at 2025 Eighth Ave. S. Built with a trolley theme, the venue is ideally designed for featuring artists, with plenty of space and no visual obstructions. The facility opened for business Sept. 13 and has generated some exposure through print ads in the entertainment section of the Tennessean.

LOOK WHAT THE CATS DRUG IN — When the **Stray Cats** appeared at Cantrell's recently, the group attracted so many fans that the event had to be staged beneath a tent in back of the club. Not only did the Cats attract a number of young Nashvillians, but also **Ann** and **Nancy Wilson** of **Heart** and some members of **John Cougar's** band. Heart and Cougar played earlier in the evening at Municipal Auditorium.

SURPRISE APPEARANCE *— RCA national country sales director Dave Wheeler was surprised when the label presented him with a bellygram on his birthday, Aug. 31. Pictured are (l-r): the bellydancer; Ronnie Milsap (partially hidden); and Wheeler.*

BRANDAN MAKES NASHVILLE DEBUT — Del Riz Records' **Jerry Brandan** made his stage debut in Nashville at the Radisson downtown, a pretty lavish affair for someone who is just making his initial appearance. Brandan mixed his own material in with a heavy cross-section of country tunes and old rock 'n' roll numbers like "Hey! Baby!" currently an **Anne Murray** single, and "Earth Angel." Del Riz officials also took the opportunity to recognize the contributions of the songwriters who penned Brandan's recordings and producer **Lynn Kitchens**, who hosted the show. Of particular interest were plaque recipients **Keith Stewart** and **Bob Saporiti**, independent promoters who have worked with the label. Saporiti, in particular, was noted for his honesty and charisma ("If hearts could be weighed, then this guy's would tip the scale."). Sounds like a paid advertisement, Bob.

MSMA ACQUIRES NEW EXECUTIVE DIRECTOR — The Muscle Shoals Music Assn. (MSMA) has appointed **William M. (Bill) Jarnigan**, a veteran journalist from the area, to assume the recently vacated position of executive director. The organizaton's first director, **F.E. (Buddy) Draper**, has left the association to pursue political aspirations, after taking the post in 1975. Jarnigan, who has a background with such diverse mediums as *Country Music* magazine, the Birmingham *News* and WLAY-AM&FM/Sheffield, Ala., indicated that his initial plans for the MSMA include an extensive membership drive and an increase in publicity.

SO YOU THINK YOU KNOW COUNTRY MUSIC? — There are two new ways to test your skill and knowledge of the country format. One is the new *Fandango* game show, scheduled to debut on the Nashville Network in February. For those who are not contestants on the program, however, *You're So Cold, I'm Turnin' Blue:* **Martha Hume**'s *Guide To The Greatest In Country Music*, may be a wise alternative. Hume, who has written for *Country Music, Rolling Stone* and the New York *Daily News*, has published a book that purports to give the "real lowdown" on country music and its artists. Judging from the excerpts from the manuscript, which will be released Oct. 28, the edition should be both a wealth of country trivia and, at times, a humorous look at the way the business is conducted, with such insight as "How To Talk Like A Country Star" and "Roadhog's Rules For Being A Country Star."

ARE WE BEING STUDIED? — The Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS) is sponsoring a master session workshop for Belmont students Oct. 9 at Bullet Studios. The session was made available to the college, with only 55 spots available, and registration was filled within 24 hours at $15 per student. The session provides hands on experience for the entire operation of a recording session — from basic tracks to overdubs and mixing — and will include local talents such as the **Nashville Strings Machine**, with **Carl Gorodetzky**, the **Goodtime Horns**, led by **Dennis Good**, engineers **Scott Hendricks** and **Travis Turk** and vocalist **Karen Taylor.**

MORE ACTIVITIES FOR THE GRAND OLE OPRY CELEBRATION — Encore Talent will showcase two of its acts, **Joe Stampley** and **Gene Watson**, during deejay week. on successive nights at the Stockyards. Stampley will appear Oct. 14 and Watson Oct. 15. The 10th annual **Chuck Chellman/George Twitty** Radio Golf Invitational, which also encompasses some tennis events, is scheduled for Oct. 14, commencing at 8 a.m. at Nashboro Village. Interested disc jockeys, artists and industry execs should call (615) 320-7287.

IS THERE LIFE AFTER CASH BOX? — Apparently so; former **Cash Box** country editor **Don Cusic** wrote the latest single for MDJ act **Skip & Linda**. The catch, however, is that Cusic wrote the tune, "I Just Can't Turn Temptation Down," in 1972, long before he latched on to the post with the magazine.

tom roland

October is Country Music Month

Despite Country's Growth, Artists Still Fail To Attract Rock-Size Audiences

(continued from page 24)

might not be the top-flight promoter."

Scher suggested that artists such as the Oaks, Alabama, Waylon Jennings and Hank Williams, Jr., all have the potential to draw sell-out crowds at area arenas, but that they should go through a building process similar to the one Willie Nelson employed. The "classic example," Nelson supported the Grateful Dead four years ago in a successful outdoor show, then returned 2½ years ago and sold out the Capitol Theater. Following that, he appeared in a Ron Delsener-produced show at the Palladium, and, in September, sold out the 21,000-seat Meadowland venue two weeks in advance. "We think Willie's big enough to headline a stadium show next summer," commented Scher, "so he's a perfect example of the things that we need to see from some of the other bigger artists."

Potential To Build

Scher pointed to Larry Gatlin & the Gatlin Brothers as an act with the potential to build its following in a similar manner. The Gatlins opened for Kenny Rogers at two consecutive sold-out shows co-promoted with C.K. Spuroclock, and he indicated that if the Gatlins were to return and play a smaller venue as headliners, they could slowly build their image in the area similar to that of Nelson.

Wallace Barr, of South Carolina-based Beach Club Promotions, a company which books approximately 400 concerts annually in the Southeast, suggested that, because of the concentration of musically inclined individuals within particular demographics, that rock had a strong advantage over country in soliciting large-scale productions. He noted that while country music has a broader base of appeal — 15-75 years old — that 15-30 years olds are more interested in live music, and that that age group is still much more predisposed toward the rock genre.

Barr, whose company handles shows in such diverse locations as Memphis, Chattanooga, Roanoke and Miami, added that country shows are easier on the promotional budget. He claimed that most markets are dominated by one country station, and that the bulk of advertising can be concentrated in that station and a newspaper, while the same market may have three fairly equal rock outlets, and that advertising for a rock show would have to be spread out more.

Bill McElrath, of the Des Moines Civic Center, added that ticket buyers are in general becoming more and more selective in deciding what shows to attend. "The old days of throwing out a concert and selling out the thing regardless of who's on the show is no longer there," he said.

The most discerning customer in the general population is the country fan, and McElrath said that their general pattern of behavior is hurting the attendance at concerts geared to middle-sized venues like the center. He suggested that even established acts such as Johnny Cash and Tompall & the Glaser Brothers are attracting marginal crowds in spite of their predisposition to be more concerned about the concert's production.

"Country acts don't have as many production requirements," he commented, "but the requirements they do have are well thought out. Country acts are not extravagant, but they are concerned about the quality of production, about giving a good show to the individual in the 15th row. I don't think rock acts are too concerned a lot of times; they just want to have the biggest and the best."

RCA Waging Cross-Promotion Pushes Behind New Country Album Releases

NASHVILLE — Peavey Electronics and White Rain shampoo are engaging in cross-merchandising campaigns with RCA to back releases by Steve Wariner and the Louise Mandrell & R.C. Bannon duo.

The red T-60 Peavey guitar is featured on the cover of "Steve Wariner," the artist's debut album, and the tie-in is currently under way at the radio and retail levels. Posters, flats, T-shirts and guitar logo military style belts are being used as promotional items in support of the album.

Although a fall 1981 release date had been anticipated by some, Wariner's first album actually was never scheduled until this fall when RCA felt the marketplace was ready. Prior to the release of the album, which is produced by Tom Collins and includes most of the singer's singles, Wariner had been on a major market tour with Barbara Mandrell.

The first RCA album by the Mandrell/Bannon duo, "Me and My R.C.," tied in with R.C. Cola and White Rain shampoo for a merchandising venture. Louise will remain as White Rain spokesperson through the end of 1983.

The duet's new LP, "You're My Super Woman, You're My Incredible Man," is produced by Eddie Kilroy and contains songs penned by Bannon, music director of the *Barbara Mandrell and the Mandrell Sisters* show, along with two solo performances by each singer, the remainder of the tracks being rounded out with duets.

Says Joe Galante, division vice president at RCA, "Both of these releases present unique album projects. R.C. and Louise have done very well at the retail and rack levels with their last album, 'Me and My R.C.' Steve Wariner has been with RCA almost three years and has established himself at the radio level.

Country Arbs

(continued from page 24)

Book's 2.6 (the station surpassed .37 in the Winter book).

KSAN-FM regained a tie with sister AM outlet KNEW for the Bay Area lead at 2.8. The former AOR station jumped from a 2.4, while the AM signal was slightly off from 2.9 in the Spring Book.

In Philadelphia, WUSL-FM, widened its lead over sister WFIL as the stereo signal coimbed from an even 3.0 to 3.3, while the AM station dropped from 2.5 to 1.7.

Country shaved two-tenths off the spring book in Houston, as three of the four dominant stations showed some form of decline. Market leader KIKK-FM slipped from 8.8 to 8.6, while musically orlented KILT-FM dropped to 6.7 from a 7.5. On the AM, KIKK's 1.5 was shaved to a 1.4, while KILT climbed 0.9 to a 3.3.

In the Motor Clty, WWWW-FM bolstered its #1 position with a hefty half-share increase to 4.5. WCXI-AM dropped a tenth to 3.0, while its FM counterpart posted a 1.7 in its first entire book as a country entity. The station switched formats in the middle of the Spring Book sweep, where it scored a 2.8.

All figures quoted represent average quarter-hour shares 12+ Monday-Sunday, 6a.m.-midnight, June 24-Sept. 1.

Atlantic America Label Bows With Campbell LP

NASHVILLE — With the release of Glen Campbell's "Old Home Town" album, Atlantic Records has established its new country label, Atlantic America. While a base for the label has not yet been chosen, the company is releasing the title track as the first single from the LP.

BLACK CONTEMPORARY

TOP 75 ALBUMS

		10/2	Weeks On Chart
1	**JUMP TO IT** ARETHA FRANKLIN (Arista AL 9602)	1	10
2	**GET LOOSE** EVELYN KING (RCA AFL1-4337)	5	5
3	**ZAPP II** ZAPP (Warner Bros. 9 23583-1)	2	10
4	**GAP BAND IV** THE GAP BAND (Total Experience/PolyGram TE-1-3001)	3	18
5	**WHAT TIME IS IT?** THE TIME (Warner Bros. 9 23701-1)	9	4
6	**THIS ONE'S FOR YOU** TEDDY PENDERGRASS (Philadelphia Int'l./CBS FZ 38118)	6	8
7	**INSTANT LOVE** CHERYL LYNN (Columbia FC 38057)	7	14
8	**THROWIN' DOWN** RICK JAMES (Gordy/Motown 6005GL)	4	19
9	**CHANGE** BARRY WHITE (Unlimited Gold/CBS FZ 38048)	13	6
10	**SNEAKIN' OUT** STACY LATTISAW (Cotillion/Atco 90002-1)	11	8
11	**JEFFREY OSBORNE** (A&M SP-4896)	8	17
12	**THE REAL DEAL** THE ISLEY BROTHERS (T-Neck/CBS FZ 38047)	12	8
13	**TANTALIZINGLY HOT** STEPHANIE MILLS (Casablanca/PolyGram NBLP 7265)	14	10
14	**LET ME TICKLE YOUR FANCY** JERMAINE JACKSON (Motown 6017ML)	10	10
15	**AS ONE** KOOL & THE GANG (De-Lite/PolyGram DSR 8505)	18	2
16	**DONNA SUMMER** (Geffen GHS 2005)	15	10
17	**STREET OPERA** ASHFORD & SIMPSON (Capitol ST-12207)	17	20
18	**IF THAT'S WHAT IT TAKES** MICHAEL McDONALD (Warner Bros. 9 23703-1)	21	4
19	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I** STEVIE WONDER (Tamla/Motown 6002TL2)	20	20
20	**I'M THE ONE** ROBERTA FLACK (Atlantic SD 19354)	19	17
21	**WE GO A LONG WAY BACK** BLOODSTONE (T-Neck/CBS FZ 38115)	23	14
22	**THE OTHER WOMAN** RAY PARKER, JR. (Arista AL 9590)	22	25
23	**CALL ME GOODIE** ROBERT "GOODIE" WHITFIELD (Total Experience/PolyGram TE-1-3002)	24	6
24	**KEEPIN' LOVE NEW** HOWARD JOHNSON (A&M SP-4895)	16	12
25	**GWEN GUTHRIE** (Island/Atco 90004-1)	29	5
26	**MY FAVORITE PERSON** THE O'JAYS (Philadelphia Int'l./CBS FZ 37999)	26	22
27	**LI'L SUZY** OZONE (Motown 6011ML)	28	8
28	**EDDIE MURPHY** (Columbia FC 38180)	31	7
29	**DREAMGIRLS** ORIGINAL BROADWAY CAST (Geffen GHSP 2007)	25	20
30	**WE ARE ONE** PIECES OF A DREAM (Elektra 9 60142-1)	30	11
31	**KEEP IT LIVE** DAZZ BAND (Motown 6004ML)	27	30
32	**VANITY 6** (Warner Bros. 9 23716-1)	50	2
33	**ALL NIGHT LONG** B.B.&O. BAND (Capitol ST-12212)	33	9
34	**FRIENDS** SHALAMAR (Solar/Elektra S-28)	32	34
35	**ONE MORE MOUNTAIN** THE FOUR TOPS (Casablanca/PolyGram NBLP 7266)	35	5
36	**ALLIGATOR WOMAN** CAMEO (Chocolate City/PolyGram CCLP 2021)	37	27
37	**NEW DIRECTIONS** TAVARES (RCA AFL1-4357)	42	3
38	**LET ME KNOW YOU** STANLEY CLARKE (Epic FE 38086)	41	7
39	**MOVING TARGET** GIL SCOTT-HERON (Arista AL 9606)	46	3
40	**HERE WE GO AGAIN** BOBBY BLAND (MCA-5297)	44	14
41	**SUNRIZE** (Boardwalk NB-33257-1)	47	3
42	**BRILLIANCE** ATLANTIC STARR (A&M SP 4883)	45	29
43	**ALICIA** ALICIA MYERS (MCA-5181)	57	3
44	**TOUGH** KURTIS BLOW (Mercury/PolyGram MX-1-505)	51	3
45	**DOWN HOME** ZZ HILL (Malaco MAL 7406)	48	35
46	**STRAIGHT FROM THE HEART** PATRICE RUSHEN (Elektra E1-60015)	38	25
47	**WINDSONG** RANDY CRAWFORD (Warner Bros. 9 60142-1)	43	17
48	**FIRST TAKE** THE VALENTINE BROTHERS (Bridge BR-101936)	40	7
49	**SOONER OR LATER** LARRY GRAHAM (Warner Bros. BSK 3668)	49	17
50	**SO EXCITED** THE POINTER SISTERS (Planet/RCA BXL1-4355)	34	12
51	**PRESSIN' ON** BILLY PRESTON (Motown 6020ML)	52	3
52	**UPSTAIRS AT ERIC'S** YAZ (Sire 9 23737-1)	58	2
53	**VICTORY** MIDNIGHT STAR (Solar/Elektra 9 60145-1)	39	7
54	**SECOND TO NUNN** BOBBY NUNN (Motown 6022)	—	1
55	**NOW IS THE TIME** LOU RAWLS (Epic FE 37448)	55	10
56	**HAPPY TOGETHER** ODYSSEY (RCA AFL1-4240)	36	16
57	**SHINGING IN THE KEY OF LOVE** LATIMORE (Malaco MAL 7409)	54	12
58	**ON THE FLOOR** FATBACK (Spring/PolyGram SP-1-6739)	52	13
59	**WORDS, SOUNDS, COLORS, AND SHAPES** DONALD BYRD and 125TH STREET, N.Y.C. (Elektra 9 60188-1)	—	1
60	**HONESTY** CURTIS MAYFIELD (Boardwalk NB 33256-1)	—	1
61	**WISE GUY** KID CREOLE AND THE COCONUTS (Ze/Sire ARK 3681)	62	16
62	**REUNION** THE TEMPTATIONS (Gordy/Motown 6008GL)	59	24
63	**YOUR MAN IS HOME TONIGHT** TONY TROUTMAN (T. Main L-4000)	63	17
64	**ABRACADABRA** THE STEVE MILLER BAND (Capitol ST-12216)	—	1
65	**TRUE DEMOCRACY** STEEL PULSE (Elektra E1-60113)	65	16
66	**THE DUDE** QUINCY JONES (A&M SP-3721)	66	80
67	**OUTLAW** WAR (RCA AFL1-4208)	56	31
68	**BREAKIN' AWAY** AL JARREAU (Warner Bros. BSK 3576)	67	60
69	**WHO'S FOOLIN' WHO** ONE WAY (MCA-5279)	64	30
70	**ICE 'N HOT** JERRY BUTLER (Fountain FR 2-82-1)	—	1
71	**NEW DIMENSIONS** THE DRAMATICS (Capitol ST-12205)	69	19
72	**EVERY HOME SHOULD HAVE ONE** PATTI AUSTIN (Qwest/Warner Bros. OWS 3691)	—	1
73	**STREET SONGS** RICK JAMES (Gordy/Motown G8-1002M1)	74	76
74	**NIECY** DENIECE WILLIAMS (ARC/Columbia FC 37952)	66	26
75	**BODY TALK** IMAGINATION (MCA 5271)	72	33

MELBA'S 'COMIN' AT YA' *— Capitol recording artist Melba Moore recently enjoyed a star-studded party thrown to celebrate the Oct. 8 release of her album "The Other Side Of The Rainbow." Her single, "Love's Comin' At Ya," is currently #17 on the* **Cash Box** *Black Contemporary Singles chart. Pictured at The Palace in New York are (l-r): Randy Jones, formerly of The Village People; Tom Neilson, of the TV soap opera* The Guiding Light*; Moore; and Ira Hawkins, who played Moore's father in the Broadway show* Timbuktu.

THE RHYTHM SECTION

HOT FROM THE ICE — **Jerry Butler**'s latest LP, "Ice 'N Hot," which is being marketed and promoted by the Ice Man's own Fountain Records of Chicago, Ill., is a fine mixture of Butler's passionate insights and colorful delivery. But the crooner is not relying solely on his vocal charms to sell this record, which debuts this weeks at #70 on the B/C Albums chart. He's been on a promotion tour in the East in support of the album's release and has had help developing a fan club through flyers inserted in his album jacket. The fan club offers members everything from T-shirts to autographed pictures. Aside from the $7 required to join the club, the application asks for what Fountain vice president **Wes Phillips** calls "psychographic" information like age, favorite radio station and record store. Butler recently completed taping a segment for *Soul Train*, where he performed his current single, "No Love Without Changes."

RENAISSANCE — "Baby, Come To Me," the last single released from **Patty Austin**'s Qwest Records debut LP, "Every Home Should Have One," in recent months has unexpectedly sparked a resurgence of album sales in a most unusual way for the versatile songstress. Much like the way **Herb Alpert**'s 1979 "Rise" album gained sales momentum from the title cut's play on *General Hospital* as the theme music for the infamous characters Luke and Laura's rape/romance, now Luke (**Tony Geary**) and his new love are currently embracing to the swooning duet of Austin with labelmate **James Ingram**. According to Qwest general manager **Ed Eckstine**, in the last two weeks the album has registered an additional 25,000 unit sales and begun to reappear in radio rotation around New York, Philadelphia, Miami and Detroit. First released in August of 1981, Austin's **Quincy Jones**-produced LP has tallied 200,000 plus unit sales overall. As the single, which re-emerged on the **Cash Box** Pop singles chart last week at #96 and moved to #94 this week, continues to spread nationally, Qwest staffers will hasten to have Austin and Ingram appear as guests on *General Hospital*, which will continue to air the song twice a week for the next couple of months. The album debuts again this week on the **Cash Box** B/C Albums chart at #72.

D BLUES — The **Smokey Wilson Revue** and **Bernie Pearl** will be the featured artists during the fourth Southern California Blues Society concert, set for Sunday, Oct. 10, at the Music Machine in West Los Angeles. The non-profit group was formed last May after a group of blues musicians, including Pearl and **Margie Evans** sparked interest through radio shows on KPFK and KCRW. The first concert, given during the summer featured Pearl, **Blind Joe Hill, Long Gone Miles, A Band Called Sam**, Evans and the **Blue Wave Band**. A subsequent show featured **Joe Liggins and the Honeydrippers** and **Bill Clarke and the Night Owls**. The first shows were given at Club 88 on L.A.'s Westside because, as Society spokesperson **Betty Miller** put it, "We're trying to bring blues to an audience that held an image that the music was only played in dingy, dirty environments, which is not true." The third show, which was Sept. 21 and featured **John Littlejohn** of Chicago, Oregon's **Robert Cray Band** and local offering **Butch Mudbone and the Roadmasters**, was moved to West L.A.'s Music Machine. Miller said that the Southern California Blues Society was very visible at the recent Blues Festival in Long Beach, Calif., where Pearl served as master of ceremonies. She said the idea was to promote the cause and broaden the base of blues enthusiasts. Miller admitted that it has been tough going trying to get a substantial black audience to the concerts and that the Society would be trying to improve such attendance at future shows.

JAMES TOUR CANCELLED — Motown artist **Rick James** had to cancel the last five weeks of his tour due to persistent abdominal pains that caused him to collapse during a show in Dallas Aug. 12. James followed that incident with a week's rest and returned to the circuit with a show at the Inglewood Forum Aug. 20. But according to a James spokesperson, when the stomach pains did not subside and after his recent show in Denver, the artist decided to call off the remaining tour dates and return to his Buffalo, N.Y. home for medical treatment.

SOLO RITCHIE — A massive promotion and press campaign is being advanced by Motown Records to support release of **Commodore Lionel Richie**'s first solo project. In addition to a four-color gatefold album jacket, featuring Richie attired in the latest preppy chic, there is an extensive press kit highlighted visually by a reproduction of the inside cover art of the LP and two additional black and white shots on the inside. Trade advertising and consumer exposure are planned for the album, along with a tour late in the year. The first single from the self-titled debut, "Truly," is a heart-wrenching ballad of love, which immediately reminds one of the Commodors' crossover smash, "Still," and the more recent Richie-penned tune, "Lady," which helped carry **Kenny Rogers**' "Greatest Hits" LP to platinum-plus status. Richie as a solo artist would seem to be adopting the identity of the soulful balladeer, a far cry from his early "Machine Gun" and "Brick House" days. The new image is fitting for Richie, who in the last year has distinguished himself as a respected producer/writer/performer of pop music.

SHORT CUTS — "Buckets O' Duckets," the new 12" and 7" single by **J.S. Theracon** on Akashic Records, is actually written, produced and performed by **Walter "Junie" Morrison**, former **Ohio Players** keyboardist and chief music architect . . . CBS/Fox Video is preparing release of an in-concert video featuring **Teddy Pendergrass** that will list at $39.95.

michael martinez

TOP 100 BLACK CONTEMPORARY SINGLES

October 9, 1982

			Weeks On Chart
1	LOVE COME DOWN	EVELYN KING (RCA JH-13273)	10
2	JUMP TO IT	ARETHA FRANKLIN (Arista AS 0699)	15
3	LET ME TICKLE YOUR FANCY	JERMAINE JACKSON (Motown 1628FM)	11
4	YOU DROPPED A BOMB ON ME	THE GAP BAND (Total Experience/PolyGram TE 8203)	10
5	THE MESSAGE	GRAND MASTER FLASH & THE FURIOUS FIVE (Sugar Hill 584)	11
6	CHANGE	BARRY WHITE (Unlimited Gold/CBS ZS5 02956)	13
7	BIG FUN	KOOL & THE GANG (De-Lite/PolyGram DE 822)	7
8	777-9311	THE TIME (Warner Bros. 7-29952)	8
9	DANCE FLOOR (Part 1)	ZAPP (Warner Bros. 7-29961)	14
10	IF THIS WORLD WERE MINE	CHERYL LYNN WITH LUTHER VANDROSS (Columbia 18-03204)	6
11	DO SOMETHING	GOODIE (Total Experience/PolyGram TE8202)	11
12	DON'T THROW IT ALL AWAY	STACY LATTISAW (Cotillion/Atco 47011)	14
13	SO FINE	HOWARD JOHNSON (A&M 2415)	16
14	LOVE'S COMIN' AT YA	MELBA MOORE (EMI America B-8126)	8
15	I'M THE ONE	ROBERTA FLACK (Atlantic 4068)	13
16	RIBBON IN THE SKY	STEVIE WONDER (Tamla/Motown 1639)	5
17	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLIDAY (Geffen 7-29983)	19
18	A PENNY FOR YOUR THOUGHTS	TAVARES (RCA PB-13292)	8
19	BAD BOY/HAVING A PARTY (MEDLEY)	LUTHER VANDROSS (Epic 14-03205)	4
20	WHO'S STICKIN' IT?	SUNRIZE (Boardwalk NB-11-151-7)	8
21	LOVE IT AWAY	ASHFORD & SIMPSON (Capitol P-B-5146)	10
22	BABY I NEED YOUR LOVING	CARL CARLTON (RCA PB-13313)	7
23	GIVE ME YOUR LOVE	PEABO BRYSON (Capitol B-5157)	5
24	GIRL, YOU ARE THE ONE	ALFONZO (Joe-Wes 81003)	12
25	GO ON AND CRY	BLOODSTONE (T-Neck/CBS ZS5-03049)	10
26	LOVE IS IN CONTROL (FINGER ON THE TRIGGER)	DONNA SUMMER (Geffen 7-29982)	15
27	HARD TO GET	RICK JAMES (Gordy/Motown 1634GF)	12
28	I KEEP FORGETTIN'	MICHAEL McDONALD (Warner Bros. 7-29933)	8
29	ON THE WINGS OF LOVE	JEFFREY OSBORNE (A&M 2434)	4
30	IT SHOULD HAVE BEEN YOU	GWEN GUTHRIE (Island/Atco IL 150)	8
31	KEEP IT LIVE	DAZZ BAND (Motown 1622MF)	11
32	YOUR BODY'S HERE WITH ME	THE O'JAYS (Phila. Int'l/CBS ZS5 03009)	14
33	LET ME GO	RAY PARKER JR. (Arista AS 0695)	17
34	LI'L SUZY	OZONE (Motown 1627MF)	11
35	MUSCLES	DIANA ROSS (RCA PB-13348)	1
36	IMAGINATION	THE B.B.&O. BAND (Capitol P-B-5118)	12
37	PACK JAM	JONZUN CREW (Tommy Boy TB-826)	3
38	SITUATION	YAZ (Sire 7-29953)	7
39	PERFECT LOVE	ATLANTIC STARR (A&M 2435)	6
40	TOUGH	KURTIS BLOW (Mercury/PolyGram 76170)	6
41	GROOVE YOUR BLUES AWAY	AMUZEMENT PARK (Our Gang/Mirus OG 1008)	12
42	HOT SPOT	MIDNIGHT STAR (Solar/Elektra S-48012)	12
43	KEEP AWAY GIRLS	STEPHANIE MILLS (Casablanca/PolyGram NB2354)	3
44	PLANET ROCK	SOUL SONIC FORCE (Tommy Boy TB-823)	19
45	ATTACK OF THE NAME GAME	STACY LATTISAW (Cotillion/Atco 7-99968)	3
46	LET'S ROCK	FEEL (Sutra SUA 115)	9
47	INSIDE OUT	ODYSSEY (RCA PB-13217)	18
48	MT. AIRY GROOVE	PIECES OF A DREAM (Elektra E-47482)	10
49	ABRACADABRA	THE STEVE MILLER BAND (Capitol P-5126)	6
50	SHE'S SO DIVINE	THE LIMIT (Arista AS1003)	4
51	MAGIC IN THE MOONLIGHT	SPINNERS (Atlantic 7-89962)	1
52	HIGH HOPES	THE S.O.S. BAND (Tabu/CBS ZS4 03248)	1
53	WHAT ABOUT MY LOVE	JOHNNIE TAYLOR (Beverly Glen BG-2002)	5
54	ALL OF MY LOVE	BOBBY CALDWELL (Polydor/PolyGram PD-2212)	5
55	IN THE GROOVES	TOMORROW'S EDITION (Atlantic 7-89995)	7
56	DO IT TO THE MUSIC	RAW SILK (West End WES 22148)	5
57	YOUNG LOVE	JANET JACKSON (A&M 2440)	1
58	A PUPPET TO YOU	ALFIE SILAS (RCA PB-13304)	3
59	WHIP RAP	DISCO FOUR (Profile PRO-5010)	5
60	SEXY DANCER	DONALD BYRD & 125TH STREET, N.Y.C. (Elektra 7-69972)	4
61	SHE'S MY SHINING STAR	FATBACK (Spring/PolyGram SP 3026)	3
62	WOMAN IN MY LIFE	STEVIE WOODS (Cotillion/Atco 7-99980)	4
63	I AM CHANGING	JENNIFER HOLLIDAY (Geffen 7-29910)	2
64	WAY OUT	STEVE ARRINGTON'S HALL OF FAME (Konglather 7491)	5
65	FREE DANCER	BRICK (Bang/CBS ZS5 03157)	4
66	OOH BABY	WEST STREET MOB (Sugar Hill SH-588)	4
67	RED HOT STUFF	MAGIC LADY (A&M 2436)	4
68	BLACK HOLE BOP	X-25 BAND (HCRC WS9-01396)	3
69	STOP! DON'T TEASE ME	DEBARGE (Gordy/Motown 1635)	3
70	SHE'S JUST A GROUPIE	BOBBY NUNN (Motown 1643)	3
71	HIDDEN TEARS	TIERRA (Boardwalk NB-11-152-7)	3
72	I KNOW YOUR HOT SPOT	ENCHANTMENT (Columbia 18-03079)	3
73	BEAT THE STREET	SHARON REDD (Prelude 8058)	3
74	PUT IN A MAGAZINE	SONNY CHARLES (Highrise SHR-2001)	2
75	I WANT TO THANK YOU	ALICIA MYERS (MCA 52107)	2
76	WALKING ON SUNSHINE	ROCKER'S REVENGE (Streetwise 2203)	3
77	SPECIAL	JIMMY CLIFF (Columbia 38-03216)	2
78	ALLIGATOR WOMAN	CAMEO (Chocolate City/PolyGram CC 3235)	3
79	RUNNIN' AWAY	ONE WAY (MCA 52112)	2
80	I DON'T WANT TO LOSE THIS FEELING	ALPHONSE MOUZON (Highrise SHR-2000)	3
81	NASTY GIRL	VANITY 6 (Warner Bros. 7-29908)	2
82	I'M SO EXCITED	POINTER SISTERS (Planet/RCA JH-13327)	2
83	YOUR PRECIOUS LOVE	AL JARREAU AND RANDY CRAWFORD (Warner Bros. 7-29893)	1
84	STATE OF INDEPENDENCE	DONNA SUMMER (Geffen 7-29895)	1
85	RECESS IN HEAVEN	BOBBY BLAND (MCA 52085)	7
86	IT'S OUR OWN AFFAIR	RAY PARKER JR. (Arista AS 1014)	1
87	STAY WITH ME	R.J.'s LATEST ARRIVAL (Zoo York WS4 03228)	1
88	GOT MY EYE ON YOU	GANG'S BACK (Handshake 9-03199)	2
89	IT'S ALRIGHT WITH ME	THE ISLEY BROTHERS (T-Neck/CBS ZS4 03281)	1
90	LAST NIGHT	STEPHANIE MILLS (Casablanca/PolyGram NB 2352)	14
91	SAD HEARTS	THE FOUR TOPS (Casablanca/PolyGram NB 2353)	9
92	I GOT A FEELING	KHEMISTRY (Columbia 18-03156)	5
93	SOMEBODY TELL ME WHAT TO DO	CROWN HEIGHTS AFFAIR (De-Lite/PolyGram DE 821)	10
94	SLOW YOUR BODY DOWN	CLIFTON DYSON (Network/Elektra 7-69993)	7
95	SUMMER LADY	NARADA MICHAEL WALDEN (Atlantic 7-89996)	10
96	HAPPY MUSIC	SHEREE BROWN (Capitol B-5144)	7
97	I REALLY DON'T NEED NO LIGHT	JEFFREY OSBORNE (A&M 2420)	23
98	BEIN' WITH YOU	ST. TROPEZ (Destiny D-2011)	4
99	SOONER OR LATER	LARRY GRAHAM (Warner Bros. 7-29956)	13
100	I CAN MAKE YOU FEEL GOOD	SHALAMAR (Solar/Elektra S-48013)	15

ALPHABETIZED TOP 100 B/C (INCLUDING PUBLISHER AND LICENSEES)

A Penny For (Kenny Nolan/Downtown — ASCAP) . 18
A Puooet (ATV/Freddie Dee — BMI) 58
Abracadabra (Sailor — ASCAP) 49
All My Love (Bobby Caldwell/Happy Stepchild — BMI) 54
Alligator Woman (All Seeing Eye/Camera 5 — BMI) 78
And I Am (Dreamgirls —ASCAP/Dreamettes —BMI) 17
Attack Of (Gratitude Sky — ASCAP/Pologrounds — BMI) 45
Baby I Need (Jobete Music — BMI) 22
Bad Boy (ABKCO — BMI/Legs — ASCAP) 19
Beat The Street (Phylmar/Eric Matthew/ Paynetronics — ASCAP) 73
Bein' With You (Bull Pen — BMI/Perren Vibes — ASCAP) 98
Big Fun (Delightful Music — BMI) 7
Black Hole Bop (Funtown — BMI) 68
Change (Seven Songs/Ba-Dake — BMI) 6
Dance Floor (Troutman's — BMI) 9
Do It To (Sugar Biscuit/Fresh Ideas/Bert Reid — ASCAP) 56
Do Something (Total Experience — BMI) 11
Don't Throw It (Famous/Gay Noel — ASCAP) 12
Free Dancer (WB/Good High — ASCAP) 65
Girl, You Are (Llaka/Fonz/Lindee — ASCAP) 24
Give Me Your (WB/Peabo — ASCAP) 23
Go On And Cry (Triple Three — BMI) 25
Got My Eye (Larry-Lou — BMI) 88
Groove Your Blues (Content — BMI) 41
Happy Music (Glenwood/Shown Breree—ASCAP) 96
Hard To Get (Jobete/Stone City—ASCAP) 27
Hidden Tears (Bull Pen — BMI) 71
High Hopes (Interior/Irving—BMI/Richer—ASCAP) 52
Hot Spot (Midstar/Hip-Trip — BMI) 42
I Am (Dreamgirls — ASCAP/Dreamettes — BMI) . . 63
I'm So (Braintree/'Till Dawn/Blackwood — BMI) . . . 82
I'm The One (Antisia — ASCAP) 15
I Can Make (Alive + Kickin'/Hip Trip — BMI/ Spectrum VII — ASCAP) 100
I Don't Want (Mouzon — ASCAP) 80
I Got A Feeling (Diamond In the Rough — BMI) . . . 92
I Keep (Yellow Dog — ASCAP) 28
I Know Your (Crown Heights Affair — BMI) 72
I Really Don't (Overdue adm. by Warner Bros./Almo/March 9 — ASCAP) 97
I Want To (Perk's/Duchess/MCA — BMI) 75
If This World Were Mine (Jobete Music — BMI) . . . 10
Imagination (Little Macho/Pizzazz/ Intersong — ASCAP) 36
In The (Amirful/Oon-Stang/Mel-O-Music — BMI) 55
Inside Out (Major Toms — BMI/Luzuli — ASCAP) . 47
It Should Have (Ackee — ASCAP) 30
It's Alright (April/Bovina — ASCAP) 89
It's Our Own (Raydiola — ASCAP) 86
Jump To It (Uncle Ronnie's/April/Sunset Burgandy — ASCAP) 2
Keep Away Girls (Nick-O-Val — ASCAP) 43
Keep It Live (Ujima/Jobete/Three Go — ASCAP) . . 31
Last Night (Frozen Butterfly — BMI) 90
Let Me Go (Raydiola — ASCAP) 33
Let Me Tickle (Black Stallion — ASCAP/Fat Jack The Second — BMI) 3
Let's Rock (Fools Prayer/Chris Hill — BMI) 46
L'il Suzy (Old Brompton Road — ASCAP) 34
Love Come (Music Corp. of America/Kashif — BMI) 1
Love's Comin' At Ya (Mighty M — ASCAP) 14
Love Is (Yellowbrick Road — ASCAP/Rashida — BMI/Rodsongs—PRS adm. by Almo—ASCAP) . . 26
Love It Away (Nick-O-Val — ASCAP) 21
Magic In The (Bull Pen — BMI) 51
Mt. Airy Groove (G.W. Jr./Outer National—ASCAP) 48
Muscles (Mijac — BMI) 35
Nasty Girl (Girl's Song — ASCAP) 81
On The Wings (Lincoln Pond/Almo/March 9 — ASCAP) 29
Ohh Baby (Sugar Hill — BMI) 66
Pack Jam (Tommy Boy — ASCAP) 37
Perfect Lover (Irving/Baby Shoes/Poopy — BMI) . . 39
Planet Rock (Shakin' Baker — BMI) 44
Put It In (Pari-Wex/Sun Hill — ASCAP) 74
Recess In (Special Agent — BMI) 85
Red Hot Stuff (Irving/Magic Lady/Willow — BMI) . . 67
Ribbon In (Jobete/Black Bull (TM) — ASCAP) 16
Runnin' Away (Duchess/Perk's — BMI) 79
Sad Hearts (MCA — ASCAP) 91
777-9311 (Tionna — ASCAP) 8
Sexy Dancer (D.B. — ASCAP/East Indies — BMI) . 60
She's Just A (Stone Diamond — BMI) 70
She's My (Fired Up—ASCAP/House of Gemini— BMI) 61
She's So Divine (Ladybird — BMI) 50
Situation (Stainless Music — BMI) 38
Slow Your Body (Ahead/Larry Lou — BMI) 94
So Fine (Duchess/Kashif — BMI) 13
Somebody Tell (Delightful/CHA Pub. — BMI) 93
Sooner Or Later (Graham-O-Tunes — BMI) 99
Special (Sunflower Bahamas/Tammi/Irving — BMI) 77
State of (WB — ASCAP/Spheric B.V. Buma/ Toughnot — PRS) 84
Stay With Me (Arrival — BMI) 87
Stop! Don't (Jobete — ASCAP) 89
Summer Lady (Gratitude Sky Music — ASCAP) . . . 95
The Message (Sugar Hill — BMI) 5
Tough (Original/Funkgroove/ Rushgroove — ASCAP) 40
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Whip Rap (Ujima — ASCAP/Hey Skimo — BMI) . . 59
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MOST ADDED SINGLES

1. **MUSCLES — DIANA ROSS — RCA**
   WEDR, WRKS, KGFJ, KSOL, WNHC, KPRS, WYLD-FM, WAIL, WJMO, KMJQ, WOKB, WBMX, WLOU, WSOK, WDAO, WCIN, WAWA, KOKA, WJLB, WRAP, WTLC, WILD, WUFO, V103, WGIV, WATV, WLUM, WDAS, WRBD, WIGO
2. **MAGIC IN THE MOONLIGHT — SPINNERS — ATLANTIC**
   WEDR, KACE, WAMO, WAIL, WWDM, WOKB, WBMX, WSOK, WCIN, WRAP, WDIA, WILD, WLUM, V103, WIGO
3. **YOUR PRECIOUS LOVE — AL JARREAU AND RANDY CRAWFORD — WARNER BROS.**
   WRKS, KGFJ, WAMO, WNHC, WWDM, WWIN, WSOK, WDAO, WJLB, WRAP, WDAS, V103, WIGO
4. **YOUNG LOVE — JANET JACKSON — A&M**
   KGFJ, KACE, WNHC, WYLD-FM, WAIL, WOKB, WSOK, WAWA, WTLC, WILD, WLUM, WRBD
5. **HIGH HOPES — THE S.O.S. BAND — TABU/CBS**
   WRKS, KPRS, WGPR-FM, WPAL, WBMX, WSOK, WJLB, WDIA, WILD, WDAS, V103
6. **STATE OF INDEPENDENCE — DONNA SUMMER — GEFFEN**
   WNHC, WJMO, WWDM, WLOU, WWIN, WRAP, WILD, WUFO, V103, WGIV

MOST ADDED ALBUMS

1. **AS ONE — KOOL & THE GANG — DE-LITE/POLYGRAM**
   WEDR, KGFJ, KACE, WNHC, KDAY, KPRS, WPAL, WWDM, WSOK, WDAO, WAWA, WJLB, WRAP, WDIA, WTLC, WILD, WLUM, WRBD, WGIV
2. **WORDS, SOUNDS, COLORS, AND SHAPES — DONALD BYRD & 125th St., N.Y.C.— ELEKTRA**
   WEDR, KACE, OK100, WNHC, WLOU, WDAO, WJLB, WTLC, WILD, WUFO, WRBD, WGIV
3. **OFFICIAL BUSINESS — DUNN & BRUCE ST. — DEVAKI/MIRUS**
   KPRS, WWDM, WDAO, WAWA, WTLC, WGIV

UP AND COMING

TRULY — LIONEL RICHIE — MOTOWN

HEARTBREAKER — DIONNE WARWICK — ARISTA

SEXUAL HEALING — MARVIN GAYE — COLUMBIA

1999 — PRINCE — WARNER BROS.

BLACK RADIO HIGHLIGHTS

V103 — ATLANTA — SCOTTY ANDREWS, PD — #1 — THE TIME
HOTS: E. King, A. Franklin, C. Lynn, Gap Band, Kool & The Gang, Zapp, S. Wonder, J. Osborne, M. McDonald, H. Johnson, S. Lattisaw, M. Moore, B. Bland, L. Vandross, R. James, Sunrize, C. Dyson, J. Holliday, Goodie. ADDS: D. Summer, D. Ross, C. Mayfield, Spinners, S.O.S. Band, S. Brown, Cheri, Sweet Pea Atkinson, Extra-T's, Mikki, A. Jarreau & R. Crawford, R. Cameron, Starpoint, "D" Train.

WIGO — ATLANTA — MIKE ROBERTS, PD — #1 — C. LYNN
HOTS: Zapp, Gap Band, E. King, The Time, Jonzun Crew, Jermaine Jackson, Alfonzo, M. McDonald, Tavares, Sunrize. ADD: Atlantic Starr, Spinners, S. Miller, S. Redd, A. Jarreau & R. Crawford, D. Ross, Debarge. LP ADDS: The Time, Midnight Star.

WWIN — BALTIMORE — CURTIS ANDERSON, PD — #1 — E. KING
HOTS: H. Johnson, M. McDonald, Gap Band, Raw Silk, The Time, Bloodstone, G. Guthrie, Pieces of a Dream, Goodie, The Jammers, L. Vandross, C. Lynn, J. Osborne, Cheri, Rocker's Revenge, Janet Jackson, D. Ross. ADDS: Shotgun, Mandrill, Jonzun Crew, Pressure Drop, R.J.'s Latest Arrival, Family Players, R. Parker, A. Jarreau & R. Crawford, Vickey "D," K. Toney, D. Summer, Sunfire, Samm Culley Band, L. Richie. LP ADDS: L. Vandross, E. King.

WILD — BOSTON — STEVE CRUMBLEY, PD — #1 — E. KING
JUMPS: Ex To 22 — J. Osborne, Ex To 28 — J. Holliday, Ex To 29 — D. Williams, Ex To 30 — B. Nunn. ADDS: Spinners, Cheri, R. Parker, D. Ross, Enchantment, Janet Jackson, D. Summer, S. Mills, Vanity 6, M.&B. Sutton, D. Warwick, S. Charles, S.O.S. Band, B. Caldwell, Santana. LP ADDS: D. Byrd, A. Mouzon, Kool & The Gang, Shakatak, L. Vandross, Goodie.

WUFO — BUFFALO — DAVE MICHAELS, PD — #1 — KOOL & THE GANG
HOTS: Ashford & Simpson, Alfonzo, M. McDonald, The Time, Sunrize, E. King, C. Lynn, S. Wonder, M. Moore, Gap Band, F. Rae, L. Vandross, B. Preston, P. Bryson, B. White, J. Osborne, Goodie, R. Flack, C. Carlton, Ozone. ADDS: Hunt's Determination, D. Ross, Pointer Sisters, A. Myers, D. Summer, One Way, Jamaican Girls, Tierra, T. Pendergrass, Pressure Drop, Young Delegation. LP ADDS: A. Cymone, J. Butler, D. Byrd.

WBMX — CHICAGO — LEE MICHAELS, PD — #1 — E. KING
HOTS: Jermaine Jackson, Gap Band, The Time, A. Franklin, Grand Master Flash, Feel, Kool & The Gang, B.B.&Q. Band, B. White, S. Arrington, P. Bryson, Yaz, Ashford & Simpson, Goodie, S. Brown, Nighthawk, M. Moore, Klique, Raw Silk, G. Guthrie, J. Osborne, L. Vandross, K. Burke. ADDS: B. Summer, D. Ross, The Wrecher's Crew, S. Mills, Rocker's Revenge, Spinners, S.O.S. Band, Mikki. LP ADDS: G. S. Heron, Tierra.

WCIN — CINCINNATI — EVERETT CORK, PD — #1 — R. JAMES
HOTS: Jermaine Jackson, E. King, Sunrize, B. White, Kool & The Gang, Gap Band, Goodie, Ashford & Simpson, Alfonzo, The Time, M. Moore, Grand Master Flash. ADDS: D. Ross, Spinners, The Jammers, Bloodstone, R.J.'s Latest Arrival, The Limit. LP ADDS: The Time, Sunrize.

WJMO — CLEVELAND — ERIC STONE, PD — #1 — A. FRANKLIN
HOTS: E. King, Tavares, Goodie, Ashford & Simpson, Gap Band, Kool & The Gang, Alfonzo, C. Lynn, Sunrize. ADDS: T. Pendergrass, D. Summer, S. Mills, D. Ross, D. Byrd, R. Parker, Tierra.

WGPR-FM — DETROIT — JOE SPENCER, PD #1 — JERMAINE JACKSON
HOTS: E. King, The Time, M. Moore, Sweet Pea Atkinson, Sunrize, G. Guthrie, Vanity 6, Jonzun Crew, B. Nunn ADDS: S.O.S. Band, Fantasy Dream, S. Mills, A. Mouzon, C. Mayfield, J.S. Theracon, Tavares, Pressure Drop. LP ADDS: A. Mouzon, Space People, Shotgun.

WJLB — DETROIT — JOHN EDWARDS, PD — #1 — E. KING
HOTS: M. McDonald, C. Lynn, P. Bryson, Jonzun Crew, Raw Silk, S. Mills, Jermaine Jackson, Kool & The Gang, J. Holliday, M. Moore, The Time, S. Wonder, A. Franklin, G. Guthrie, B. White, Atlantic Starr, Sunrize, Vanity 6, Yaz. ADDS: S.O.S. Band, S. Charles, A. Jarreau & R. Crawford, D. Ross, J. Osborne. LP ADDS: Kool & The Gang, D. Byrd.

WRBD — FT. LAUDERDALE — JOE FISHER, PD — #1 — BLOODSTONE
JUMPS: 34 To 30 — Vanity 6, 37 To 31 — Tomorrow's Edition, 35 To 32 — Magic Lady, 36 To 33 — S. Lattisaw, 38 To 34 — Extra-T's, 39 To 35 — General Caine, 40 To 36 — B. Williams, 41 To 37 — M. Moore, 42 To 38 — A. Silas, 49 To 39 — Family Players, 43 To 40 — Debarge, 50 To 41 — Raw Silk, 48 To 42 — F. Smith, Ex To 43 — L. Vandross, Ex To 44 — S. Clarke, Ex To 45 — S. Mills, Ex To 46 — B. Biggs, Ex To 47 — Spinners, Ex To 48 — Pressure Drop, Ex To 49 — New Birth, Ex To 50 — D. Byrd. ADDS: Janet Jackson, B. Collins, G. McCrae, B. Summers, D. Ross, R. Jones, S. Charles, A. Mouzon. LP ADDS: T. Troutman, Kool & The Gang, Space People, D. Byrd.

KMJQ — HOUSTON — ROSS HOLLAND, MD — #1 THE TIME
JUMPS: 10 To 6 — Jonzun Crew, 12 To 7 — S. Wonder, 14 To 10 — L. Vandross, 20 To 14 — M. McDonald, 23 To 19 — C. Carlton, 34 To 22 — J. Osborne, 32 To 26 — The Limit, 38 To 28 — Vanity 6, Ex To 30 — Sunrize, 36 To 32 — J. Taylor, Ex To 34 — Yaz, Ex To 36 — Ashford & Simpson, Ex To 40 — G. Guthrie. ADDS: Videeo, D. Ross. LP ADDS: E. King.

WTLC-FM — INDIANAPOLIS — KELLY CARSON – PD — #1 GRAND MASTER FLASH
HOTS: Feel, Disco Four, B. White, E. King, C. Lynn, Gap Band, The Time, Kool & The Gang, Tavares, Ashford & Simpson, B. Bland, C. Dyson, R. James, Yaz, M. Moore, M. McDonald, S. Arrington, Jonzun Crew, Park Avenue, Gang's Back. ADDS: Heatwave, Extra-T's, D. Ross, West Street Mob, B. Collins, Janet Jackson, Odyssey, Galaxy. LP ADDS: A. Cymone, Kool & The Gang, Gang's Back, Yaz, A. Myers, D.&B. Street, D. Byrd, B. Summers.

KPRS — KANSAS CITY — DELL RICE, PD — #1 — SOUL SONIC FORCE
JUMPS: 10 To 6 — E. King, 11 To 7 — Jermaine Jackson, 13 To 8 — Bloodstone, 16 To 9 — J. Butler, 17 To 10 — Kool & The Gang, 18 To 11 — S. Miller, 20 To 12 — Ashford & Simpson, 21 To 13 — Tavares, 25 To 14 — The Time, 26 To 15 — Atlantic Starr, 27 To 16 — Tom Tom Club, 29 To 19 — M. McDonald, 30 To 17 — Dramatics, 31 To 18 — A. Myers, 32 To 20 — Debarge, 33 To 21 — Brick, 35 To 22 — S. Charles, 36 To 23 — C. Carlton, 37 To 25 — Sunrize, 38 To 26 — S. Brown, 39 To 27 — M. Sadane, 40 To 29 — Disco Four, Ex To 30 — B. Caldwell, Ex To 31 — P. Bryson, Ex To 32 — C. Lynn, Ex To 33 — C. Mayfield, Ex To 34 — S. Redd, Ex To 35 — A. Mouzon, Ex To 36 — C. Dyson, Ex To 37 — X-25 Band, Ex To 38 — The Limit, Ex To 39 — B. Nunn, Ex To 40 — Fatback. ADDS: G. Anderson, S. Lattisaw, D. Warwick, B. Summers, R. Parker, D. Ross, B. Collins, G. Clinton, S.O.S. Band, Valentine Brothers, Legacy. LP ADDS: D.&B. Street, Kool & The Gang.

KACE — LOS ANGELES
ADDS: J. Chingas, F. Payne, A. Silas, Brick, Spinners, Janet Jackson, R. Cameron, L. Vandross. LP ADDS: C# Mayfield, A. Mouzon, B. Preston, G.E. Thomas, Kool & The Gang, S. Redd, T. Scott, D. Byrd.

KDAY — LOS ANGELES — JON BADEAUX, PD — #1 — G. GUTHRIE
HOTS: The Time, M. McDonald, E. King, Kool & The Gang, S. Wonder, J. Taylor, S. Arrington, The System, B. White. ADDS: Valentine Brothers, G. Forbes, Prince, X-25 Band, D. Warwick, B. Caldwell. LP ADDS: Kool & The Gang.

KGFJ — LOS ANGELES — GEORGE MOORE, PD — #1 — S. ARRINGTON
HOTS: The Time, The System, G. Guthrie, E. King, J. Jackson, M. Moore, Rose Royce, J. Taylor, Grand Master Flash. ADDS: Janet Jackson, D. Ross, A. Jarreau & R. Crawford, S. Redd, B. Collins, B. Summers, F. Payne, Cheri, G.E. Thomas. LP ADDS: R. James, Cameo, Gap Band, A. Crouch, "Nightshift," Kool & The Gang.

WLOU — LOUISVILLE — NEAL OREA, PD — #1 — E. KING
HOTS: Imagination, One Way, Sunrize, S. Wonder, The Time, Disco Four, R. James, Ashford & Simpson, B. White, S. Clarke, General Caine, Kool & The Gang, Klique, Jermaine Jackson, Debarge, S. Lattisaw, D. Byrd, Fatback, S. Mills, S. Woods, ADDS: J. Holliday, Pieces of a Dream, Tavares, R. Cameron, D. Ross, S. Redd, Shalamar, Pointer Sisters, Jonzun Crew, Bloodstone, D. Summer, M. Gaye. LP ADDS: D. Byrd.

WDIA — MEMPHIS — CARL CONNER, PD
HOTS: The Time, Grand Master Flash, J. Osborne, Sunrize, E. King, Zapp, B. White, L. Vandross, M. McDonald, S. Mills, Blaze, Jermaine Jackson, C. Lynn, Ashford & Simpson. ADDS: B. Nunn, B. Collins, S.O.S. Band, Spinners, S. Lattisaw, T. Pendergrass, West Street Mob, B. Summers. LP ADDS: Kool & The Gang.

WEDR — MIAMI — GEORGE JONES, PD — #1 — ZAPP
HOTS: E. King, Gap Band, B. White, Alfonzo, B.B.&Q. Band, Goodie, The Time, C. Carlton, Kool & The Gang, Extra-T's, K. Blow, Mikki, Ashford & Simpson, R. James, K. Burke, J. Jackson, General Caine, Raw Silk, Sunrize, M. Moore. ADDS: S. Clarke, S. Mills, R. Jones, Spinners, R.J.'s Latest Arrival, The Jammers, X-25 Band, R. Parker. LP ADDS: Gang's Back, Kool & The Gang, S. Hooper, B. Summers, Zalmac, Klymaxx, D. Byrd.

WAIL — NEW ORLEANS — BARRY RICHARDS, PD — #1 — GAP BAND
HOTS: M. McDonald, Jonzun Crew, S. Lattisaw, E. King, Sunrize, Men At Work, Kool & The Gang, Pieces of a Dream, Family Players, The Time, Treacherous 3, West Steet Mob, Goodie, Yaz, C. Lynn, L. Vandross, B. White, D. Summer, Tavares, Grand Master Flash. ADDS: Janet Jackson, D. Ross, Cheri, "D" Train, Spinners, Prince.

WYLD-FM — NEW ORLEANS — TONY BROWN, PD — #1 — A. FRANKLIN
HOTS: H. Johnson, Jermaine Jackson, M. Moore, Grand Master Flash, Zapp, Sunrize, S. Wonder, Magnum Force, Pieces of a Dream, J. Holliday, E. King, Bloodstone, C. Lynn, The Time, M. McDonald, D. Summer, R. James, Ashford & Simpson, Imagination. ADDS: J. Taylor, D. Warwick, D. Ross, R. Parker, Janet Jackson.

WRKS — NEW YORK — BARRY MAYO, ASST. PD — #1 — E. KING
JUMPS: 18 To 5 — P. Austin, 14 To 10 — S. Wonder, 25 To 19 — Jonzun Crew, 24 To 20 — S. Redd, 28 To 23 — N. Martin, Ex To 24 — F. Payne, Ex To 25 — S. Mills, Ex To 26 — Eye Level, Ex To 30 — "D" Train. ADDS: D. Ross, A. Jarreau & R. Crawford, Planet Patrol, M.&B. Sutton, Vanity 6, S.O.S. Band, Pieces of a Dream.

WRAP — NORFOLK — CHESTER BENTON, PD — #1 — A. FRANKLIN
HOTS: Gap Band, E. King, Grand Master Flash, Jermaine Jackson, The Time, Kool & The Gang, Goodie, C. Lynn, B. White, S. Wonder, Ashford & Simpson, L. Vandross, M. Moore, Tavares, Sunrize, M. McDonald, C. Carlton, Jonzun Crew, Ozone. ADDS: A. Jarreau & R. Crawford, Spinners, D. Ross, D. Summer, S. Mills, H. Johnson, B. Summers, Young Delegation. LP ADDS: Kool & The Gang, J. Butler.

WOKB — ORLANDO — BILLIE LOVE, PD — #1 — E. KING
JUMPS: 8 To 3 — K. Blow, 11 To 4 — Jonzun Crew, 10 To 5 — Kool & The Gang, 19 To 7 — The Time, 14 To 8 — Tavares, 27 To 13 — Alfonzo, 39 To 10 — Lynn, 38 To 11 — S. Wonder, 28 To 12 — Goodie, 20 To 14 — P. Bryson, 21 To 15 — J. Spicer, 22 To 19 — Ashford & Simpson, 29 To 26 — Four Tops, 31 To 27 — M. Moore, 33 To 28 — Sunrize, 32 To 29 — C. Carlton, 35 To 31 — Pieces of a Dream, 37 To 32 — B. Bland, Ex To 33 — J. Osborne, Ex To 34 — Extra-T's, Ex To 35 — S. Woods, Ex To 37 — Atlantic Starr, Ex To 38 — A. Myers, Ex To 39 — J. Taylor, Ex To 40 — L. Vandross. ADDS: Spinners, D. Ross, Zapp, G. Clinton, Z. Washington, S. Mills, Janet Jackson, R.J.'s Latest Arrival, Cheri, S. Lattisaw. LP ADDS: L. Vandross, Kool & The Gang, Brick, Cheri.

WDAS-FM — PHILADELPHIA — JOE TAMBURRO, PD — #1 — A. FRANKLIN
HOTS: E. King, Jermaine Jackson, Grand Master Flash, The Time, Gap Band, Kool & The Gang, Yaz, M. McDonald, B. White, C. Carlton, Sunrize, S. Wonder, P. Bryson, Tavares, L. Vandross, M. Moore, Ashford & Simpson, G. Guthrie, J. Osborne, Pieces of a Dram. ADDS: L. Richie, D. Ross, D. Warwick, R. Parker, S.O.S. Band, The Jammers, Vicky "D," Sunfire, "D" Train, Cheri, A. Jarreau & R. Crawford, Mandrill, J. Taylor, First Love, Planet Patrol, B. Summers, Prince, Isley Brothers. LP ADDS: A. Mouzon, A. Cymone, L. Vandross.

WAMO — PITTSBURGH — J.C. FLOYD, PD — #1 — E. KING
JUMPS: 10 To 5 — The Time, 15 To 6 — M. McDonald, 21 To 14 — S. Lattisaw, 34 To 15 — Atlantic Starr, 29 To 18 — C. Carlton, 37 To 20 — S. Wonder, 35 To 26 — D. Byrd, 31 To 27 — S. Redd, 38 To 29 — Pieces of a Dream, 39 To 31 — J. Osborne. ADDS: A. Jarreau & R. Crawford, The Limit, Spinners, R. Cameron. LP ADDS: Kool & The Gang.

KSOL — SAN FRANCISCO — MARVIN ROBINSON, PD — #1 — A. FRANKLIN
HOTS: E. King, M. Moore, D. Byrd, Jermaine Jackson, Ashford & Simpson, J. Osborne, Grand Master Flash, B. White, The Time. ADDS: D.Ross, Vanity 6 R. Parker, M. McDonald, Jonzun Crew, Sunfire, L. Richie, Atlantic Starr.

WSOK — SAVANNAH — JAY BRYANT, PD — #1 — E. KING
JUMPS: 6 To 3 — C. Lynn, 9 To 5 — P. Bryson, 11 To 7 — S. Wonder, 15 To 9 — C. Carlton, 18 To 10 — L. Vandross, 14 To 11 — A. Myers, 17 To 13 — J. Osborne, 19 To 14 — G. Guthrie, 24 To 16 — The Limit, 20 To 17 — Fat Larry's Band, 26 To 18 — M. Moore, 23 To 20 — One Way, 27 To 21 — S. Mills, 25 To 22 — J. Taylor, 29 To 23 — Raw Silk, 30 To 27 — Latimore, Ex To 24 — Zapp, Ex To 25 — J. Holliday, Ex To 28 — Odyssey, Ex To 29 — War, Ex To 30 — B. Bland. ADDS: M. Jackson, S.O.S. Band, Isley Brothers, Stargard, Extra-T's, Janet Jackson, Spinners, D. Ross, S. Redd, J. Cliff, A. Jarreau & R. Crawford. LP ADDS: A. Myers, Sunrize, Kool & The Gang.

WWDM — SUMTER — BARBARA TAYLOR, PD
HOTS: The Time, Grand Master Flash, C. Lynn, S. Lattisaw, Nighhawk, Yaz, S. Arrington, Rocker's Revenge, Gap Band, M. Moore. ADDS: A. Myers, The Limit, B. Taylor, Cheri, A. Jarreau & R. Crawford, Four Tops, Isley Brothers, D. Summer, Chaz, M.&B. Sutton, Fantasy Dream, Spinners, Shalamar, R. Jones, Valentine Brothers. LP ADDS: Grand Master Flash, Four Tops, A. Myers, D.&B. Street.

OK100 — WASHINGTON, D.C. — JON TURK, MD — #1 — A. FRANKLIN
HOTS: Crown Height Affair, Four Tops, Cheri, E. King, Jermaine Jackson, Alfonzo, Gap Band, Kool & The Gang, B. White, Klique, Goodie, L. Graham, G. Guthrie, Zapp, Ashford & Simpson, M. Moore, C. Carlton, Magic Lady, Atlantic Starr. ADDS: B. Nunn, Tavares, Starpoint, S. Charles, Sunfire, X-25 Band. LP ADDS: D. Byrd.

INTERNATIONAL

BIG WHEELS — In two separate ceremonies in Brussels and Paris recently, PolyGram Records Operations (PRO) presented its Golden Steering Wheel awards for outstanding achievements in 1981 to PolyGram Records Belgium and the PRO companies of France — Barclay, Phonogram and Polydor. Pictured in the ***top photo*** *are (l-r): Dr. Werner Vogelsang, president, PRO International; Charles Licoppe, managing director, PolyGram Belgium; Maurice Mertens, deputy managing director, PolyGram Belgium; and John van Bochove, manager, finance & administration, PolyGram Belgium. Pictured in the* ***bottom photo*** *are (l-r) Roger Mauruani, managing director, Barclay; Louis Hazen, president, PolyGram S.A.; Jacques Caillart, president, Phonogram; Vogelsang; Alain Trossat, president, Polydor.*

Attic-Quality P&D Deal Terminated In Canada; WEA Re-signs Island Label

by Kirk LaPointe

TORONTO — Attic Records Ltd., the largest Canadian independent label, has severed its production and distribution arrangement with Quality Records of Canada Ltd. only months after it moved to the firm and jumped to PolyGram Canada Inc.

In other developments, WEA Music of Canada Ltd. has re-signed Island Records, and Quality has come to terms on a long-term agreement with Motown Records — both pacts keeping the labels where they were, but ending months of speculation about possible shifts.

The Attic signing for PolyGram is considered a coup in some respects, given the extraordinary track record of the label in Canada and its successes in launching such acts as Hagood Hardy, Triumph and The Rovers into international markets. But the feisty independent has had its troubles this year, and its fortunes are being pinned greatly on a Triumph release either late this year or early in 1983.

The Attic deal with Quality, announced only this year, included some seed money from Quality for joint productions with Attic. Both sides apparently agreed the relationship was not working out, even though the move to Quality from CBS Records Canada Ltd. was heralded as a turning point for the manufacturing-heavy Quality operation.

The Island-WEA deal frees up several shelved projects, including the "Sheffield Steel" release by Joe Cocker, which has been delayed for more than two months as the two sides came to terms. WEA is also expected to be able to pick and choose projects from the Island-run Mango and Antilles labels.

The Motown-Quality renewal came on the heels of successful touring by several of the Hollywood-based label's signings in the Canadian market. Motown's Canadian operations were closed three years ago and the label then signed with Quality.

Ruiz To Manage A&M Product For CRI

NEW YORK — Mario Ruiz has been named manager, A&M label development, at the Latin American Operations (LAO) division of CBS Records International (CRI). In this position, he will be in charge of coordinating the day-to-day sales and marketing activities of the A&M line between LAO and CRI's Latin American subsidiaries. He reports to Phil Alexander, director, marketing, English product, LAO, CRI.

INTERNATIONAL DATELINE

Italy

MILAN — WEA Italiana held its convention in Venice Sept. 17-20. The event was attended by all the managing executives of the group. On the same occasion, WEA announced the birth of the new Home Video division, which will be directed by **Claudio Bertoli**.

Editoriale Sciascia group decided to return to its own distribution system after two years of distribution through Dischi Ricordi. The announcement was made by **Armando Sciascia**, managing director of the company, who also told the Sciascia back catalog will be distributed by Ricordi until December.

RCA presented on the Italian market the first "cassingle," including two releases by **Lucio Battisti**, "E Gia" and "Straniero," on the Numero Uno label. The price of the cassette — called "cassettadue" — will be the same as the price of a single.

Miguel Bose on the 19th edition of Festivalbar, the song contest organized by **Vittorio Salvetti**, which took place in Verona on Sept. 11, with the single "Bravi Ragazzi," on CBS label. In the LP section, the first position went to **Ron** with the album "Guarda Chi Si Vede," on RCA.

Classical conductor **Riccardo Muti** renewed this month his exlusive contract with EMI Italiana . . . **Ronnie Jones**, formerly with WEA, signed with Panarecord . . . **Mimmo Cavallo** has left CGD to join Fonit Cetra. His new album will be on the market next month . . . The Spanish group **Barrabas**, previously with CGD-Vip, is now licensed by Delta Italiana.

mario de luigi

Japan

TOKYO — Nippon Phonogram will promote a **"Seiji Ozawa** Fair" from Sept. 25-Nov. 20 throughout Japan. The label will push three albums, released Aug. 25, as part of a celebration of 30 years in this market by Philips Records.

Toshiba/EMI has announced plans to release a "Letter Vision" system to help in cataloging activity. Developed by parent company Toshiba Electric Works, Letter Vision is a system to reproduce titles and lyrics of songs using the memory capabilities of 8-track tapes.

Polydor of Japan will join Sony, Hitachi, Toshiba/EMI and Canyon in releasing a Compact Disc (CD) system here during October. The official release date is Oct. 20, and there will be 50 titles included. The Polydor system comes from PolyGram of Germany and The Netherlands, and the 50 titles for release here will come from the 100-title CD catalog of PolyGram International and Decca International. Sony and Hitachi will release their CD systems here Oct. 1 (**Cash Box**, Sept. 11 and Sept. 18), and Canyon will release its CDs Oct. 21. A fall release date has been set for Toshiba/EMI's product (**Cash Box**, Sept. 18).

The Pony/Canyon Group has adopted a new logo for all of its products, which include records. The new logo will appear on the records starting Oct. 21. Canyon/Pony will also mount a promotional campaign to push the new logo during the year-end sales season.

kozo otsuka

United Kingdom

LONDON — Some indignant responses have ensued from various quarters of the music business following the latest WEA Records (U.K.) attempt to combat home taping — WEA managing director **Charles Levinson** undertook a bold attempt by sending out 50 letters to the editors of publications all over the country warning them that any form of support or encouragement of home taping would result in the immediate withdrawal of WEA advertising. Most of the U.K. consumer music press has called the WEA move a gross infringement of basic democratic principles and even the U.K. trade press bible, *Music Week*, carried a sharply indignant editorial response that read: "WEA's well-meaning but sadly misguided attempt to persuade the press to support the campaign against piracy and home taping will almost inevitably have the opposite effect. There is nothing like the threat to withdraw advertising to raise a journalist's hackles, and WEA's letter will merely serve to reinforce the opinion of most consumer music journalists that record companies are run by two-headed, autocratic, money-grabbing tone-deaf tyrants. As far as *Music & Video Week* is concerned, "WEA's threat has a hollow ring — not only do we already support the industry's stance against piracy and taping, but WEA rarely takes trade press advertising these days anyway." . . . CBS is set to release a new **Adam Ant** LP on Oct. 11, titled "Friend Or Foe." All titles were written by Adam and **Marco Pirroni** except one, **The Doors'** "Hello, I Love You." Both Pirroni and Adam Ant produced.

A rush release from Arista of the New **Barry Manilow** single, "I Wanna Do It With You," taken from Manilow's forthcoming as-yet-untitled LP due out in November. The single is a departure from Manilow's usual style and is out Oct. 8 . . . Paper Tiger books has just put out the second volume of the successful *Album Cover Album* by **Storm Thorgerson, Roger Dean** and **David Howells**. The first book of the best LP sleeves came out in 1977, but since then, the emergence of new design techniques to express punk, new wave, techno-pop tec. show some interesting new music-visualizer effects. The book's 160 pages feature over 500 album covers reproduced in full color.

Fat Larry's Band is due to play two nights at London's Venue in a few weeks following the success of its Virgin/WMOT single "Zoom."

nick underwood

INTERNATIONAL BESTSELLERS

Australia

TOP TEN 45s

1 **Eye Of The Tiger** — Survivor — Epic
2 **Abracadabra** — The Steve Miller Band — Mercury
3 **If You Want My Love** — Cheap Trick — Epic
4 **The Other Woman** — Ray Parker Jr. — Arista
5 **Hurts So Good** — John Cougar — WEA
6 **Hard To Say I'm Sorry** — Chicago — Full Moon
7 **Down On The Border** — Little River Band — Capitol
8 **Great Southern Land** — Icehouse — Regular
9 **Radio** — The Members — Island
10 **Only You** — Yaz — Mute

TOP 10 LPs

1 **1982 Out Of The Blue** — various artists — Festival
2 **Mirage** — Fleetwood Mac — Warner Bros.
3 **Rocktrip '82** — various artists — CBS
4 **Avalon** — Roxy Music — Polydor
5 **Abracadabra** — The Steve Miller Band — Mercury
6 **Tug Of War** — Paul McCartney — Parlophone
7 **Eye In The Sky** — The Alan Parsons Project — Arista
8 **Sons Of Beaches** — Australian Crawl — EMI
9 **20 Golden Greats** — Slim Whitman — Liberty
10 **Daddy's Coolest** — Daddy Cool — Wizard

— Kent Music Report

Italy

TOP TEN 45s

1 **Music And Lights** — Imagination — Red Bus
2 **Avrai** — Claudio Baglioni — CBS
3 **Bravi Ragazzi** — Miguel Bose — CBS
4 **Non Sono Una Signora** — Loredana Berte — CGD
5 **Der Kommissar** — Falco — CGD/Vip
6 **Da Da Da I Don't Love You. . .** — Trio — PolyGram/Mercury
7 **Un 'Estate Al Mare** — Giuni Russo — CGD
8 **Tanz Bambolina** — Alberto Camerini — CBS
9 **E Gia** — Lucio Battisti — Numero Uno
10 **Nisida** — Edoardo Bennato — Ricordi

TOP TEN LPs

1 **E Gia** — Lucio Battisti — Numero Uno
2 **La Voce Del Padrone** — Franco Battiato — EMI
3 **Bella 'Mbriana** — Pino Daniele — EMI
4 **Eye In The Sky** — Alan Parsons Project — CGD/Arista
5 **Cocciante** — Riccardo Cocciante — RCA
6 **Teresa De Sio** — Teresa De Sio — PolyGram
7 **Bravi Ragazzi** — Miguel Bose — CBS
8 **Festivalbar '82** — various artists — CGD
9 **Titanic** — Francesco De Gregori — RCA
10 **Rockmantico** — Alberto Camerini — CBS

—Musica e Dischi

United Kingdom

TOP TEN 45s

1 **The Bitterest Pill (I Ever Had To Swallow)** — The Jam — Polydor
2 **Private Investigation** — Dire Straits — Vertigo
3 **Walking On Sunshine** — Rocker's Revenge — London
4 **There It Is** — Shalamar — Solar
5 **Eye Of The Tiger** — Survivor — Scotti Bros.
6 **Zoom** — Fat Larry's Band — WMOT
7 **Pass The Dutchie** — Musical Youth — MCA
8 **The Message** — Grand Master Flash — Sugarhill
9 **Friend For Foe** — Adam Ant — CBS
10 **All Of My Heart** — ABC — Neutron

TOP TEN LPs

1 **Upstairs At Eric's** — Yaz — Mute
2 **Peter Gabriel** — Geffen
3 **In The Heat Of The Night** — Imagination — R&B
4 **The Kids From *Fame*** — various artists — BBC
5 **The Dreaming** — Kate Bush — EMI
6 **Rio** — Duran Duran — EMI
7 **Love Over Gold** — Dire Straits — Vertigo
8 **Lexicon Of Love** — ABC — Neutron
9 **Two-Rye-Ay** — Dexy's Midnight Runners — Mercury
10 **Signals** — Rush — Mercury

— Melody Maker

E.T., Raiders Cartridges Top Holiday Video Game Offerings

(continued from page 7)

promotional plans have been announced, Mount says extensive television advertising and POP displays will be used to attract consumer attention for the *E.T.* game. Several spokespersons for major record chains such as Licorice Pizza, Camelot Music and Music Plus feel the *E.T.* cartridge is "a natural" for cross-merchandising with other items, including the original soundtrack of the movie and T-shirts, and all showed a high level of enthusiasm for the game's rollout.

"The name *E.T.* alone is magic," commented Show Industries president Lou Fogelman, whose City One Stop will disbribute the *E.T.* software to his chain of 26 Music Plus stores, in addition to about 100 other retail stores.

Along with the "superstar" releases of *E.T.* and *Raiders*, stores will be dealing with more software companies this Christmas than ever before for their vid game selections. Whereas earlier in the year only four companies — Atari, Mattel, Activision and Odyssey — carried any weight with record outlets that sold games, in recent months many different manufacturers have surfaced and received positive response for their product, including Coleco, Imagic, Games by Apollo, Parker Bros. and others. What's more, several firms are producing software for other systems — such as Mattel's recent introduction of Atari VCS-compatible "M Network" games and the November release of Activision's Intellivision-compatible vid carts — that will add to the retailer's dilemma of which cartridges to stock and promote.

Several distributors are meeting this challenge by either carrying just the major manufacturers' goods or all games. Record Bar, for example, is sticking just to Atari, Mattel, Activision and Imagic games, while SoundVideo is a full line distributor of all major games and even many new entrants, such as U.S. Games, Data Age and 20th Century-Fox Games of the Century.

Check Everything

"Retailers need to look at all the new lines," said Lee Balasucci, director of electronic games and home computers for SoundVideo. "There've been some companies that had poor games when they first came around, but the following releases proved to be great. Besides games, we're also carrying home computer product from Commadore, Vic, Tandy and Texas Instruments. Home computers seem to be the coming thing, and we think it'll really explode in three years. Everybody who's a game customer now is a potential computer customer, and we have to position ourselves as a supplier of the material now so we can be there when the market blows out in the next few years."

Many distributors are also suggesting retailers carry accessories for video game units, such as different varieties of joysticks, console covers and cartridge holders. Mike Brown, general merchandise buyer/manager for Licorice Pizza, says his company will stock three brands of joysticks — Atari, the Discwasher Pointmaster and the Wico Command Control — in addition to video game storage boxes for the Christmas season.

As any record distributor or retailer who handles video game merchandise will attest, manufacturers are concentrating more of their efforts on large stores like K mart, which deal in high-volume sales, rather than small record stores. Reade White-Spunner, manager of special projects for Durham, N.C.-based Record Bar, says she has to watch her inventory "like a hawk" because of the difficulty in stock balancing.

"Dating doesn't mean a thing," she remarked. "It's deceiving. With return programs it's not like records and a 20% line of return. But if the game industry does have a strong point, it would have to be its co-op program, as all of the major software manufacturers have a definite 3-5% co-op accrual." Adds Stark's director of video purchasing and merchandising Dwight Montjar, "The companies are going to have a ton of advertising this Christmas, and of course, most of them will have a co-op percentage accrual. But like everything else, you have to fight for every advertising dollar you can get." City One Stop's Fogelman agrees, saying "Incentive-wise, they're not breaking the door down . . . it's more like the other way around."

Because of the high demand for the cartridges this year, most orders for Christmas stocking had to be in by early summer. Although each company has its own incentive programs, only three manufacturers — Mattel, Atari and Activision — had any dating programs of consequence towards the end of the summer months, in August. Atari offered a dating program through WEA in a letter mailed to retailers on Sept. 14. This fall program states all product ordered from Sept. 13-Oct. 15 qualifies for dating, which is 50% due Dec. 10 and 50% due Jan. 10, and gives retailers the flexibility of deferring part of their payments until after the Christmas season. This fall dating program is limited to two orders placed within the aforementioned time period.

Besides offerings dating privileges for the holiday season, Atari also plans to launch one of its largest game campaigns ever with a $150,000 "SwordQuest Challenge," a series of four different contests plus a national championship playoff that employs upcoming cartridges "Earthworld." "FireWorld," "WaterWorld" and "AirWorld" and asks players to uncover "The Sword of Ultimate Sorcery." Prizes, including a gem-encrusted sword, chalice, crown and philosophers stone, will be forged by the Franklin Mint. The SwordQuest games are slated for release at different times between fall 1982 and fall 1983, with the contest scheduled to commence with the EarthWorld cartridge due out this month and retailing at $37.95. The second of the four games, FireWorld, is scheduled for release in November.

Atari, however, is not the only company sponsoring a game-related contest. Imagic has recently initiated its "Defend Atlantis" competition, which employs its new VCS-compatible "Atlantis" cart. Offering over 1,200 prizes worth $40,000, four semi-finalists will compete for the top honor in a "Great Defend Atlantis Shoot-Off scheduled to occur November 14 in Bermuda, with the winner taking home $10,000 and the three runners-up garnering a grand in cash. The first 250 runners-up receive a complete snorkeling set, and the next 1,000 runners-up get a "Defend Atlantis" T-shirt for their efforts.

With these contests, the arrival of so many new software firms into the marketplace, heavy Christmas advertising and the much-heralded releases of the *E.T.* and *Raiders* cartridges, this should be a holiday season that record retailers who deal in game merchandise will remember for some time to come.

Levinson Comm. Moves

NEW YORK — Peter Levinson Communications, which represents clients in the music, television, motion picture, books and related fields, has relocated. Its new address is 527 Madison Ave., Suite 604, New York, N.Y. 10022. The telephone number is (212) 935-1036.

MAGIC IN THE DUGOUT — *Atlantic recording group The Spinners recently sang the National Anthem before the start of a home game of the New York Yankees. The group's new album, "Grand Slam," which contains the single "Magic In The Moonlight," is slated for release later this fall. Pictured in the Yankee dugout are (l-r): John Edwards and Bobbie Smith of the group; a Yankee trainer; Henry Fambrough and Pervis Jackson of the group; and Dave Winfield, Yankee left fielder.*

Retailers Plan Greater Use Of TV Ads During Holiday Season

(continued from page 7)

with only product tags changed. Others explained that late-night television time in their markets, usually the cheapest to purchase, can lead to substantial record sales, citing K-tel International's success as an example.

The rise of cable and pay-service music programs, particularly Warner Amex's MTV, has encouraged dealers in some markets to more seriously consider such outlets for advertising. The more discernible correlation between record sales and the airing of product only exposed through MTV in some markets has prompted this move toward cable TV advertising, according to a number of dealers.

Dealers say that television reaches a wider cross-section of prerecorded music consumers — both active and passive — and provides them the opportunity to advertise a greater selection of product in a single spot. Some noted that this made television more unique than radio or print advertising, since time and space buys on such media reached more specialized audiences.

TV More Flexible

"We're going into television more than ever before," noted Joe Andrews, vice president and general manager of the Miami-based Spec's chain. "TV is a mass media that can reach a wider group of people, of all ages and music tastes, from 14-60.

"With television, we can advertise three of four different titles," he continued, "without having to go to three or four different stations, unlike the case with radio."

Andrews further said that radio is not playing all the records that can be happening in a given market, but that MTV and other cable systems that do are beginning to have an impact at the cash register.

In some cases, retailers report that they hope to do most of their holiday sales season advertising needs with TV. "We plan to spend 50% of our advertising resources on TV, about 45% on radio and five percent on print and other mediums during the holiday season," explained Tom Keenan, president of the Portland, Ore.-based Everybody's chain. Keenan said that late-night television was a fertile exposure ground for hard rock music and that certain prime time spots were suited for promotion of pop, R&B and country.

Because he believes that consumers in his market feel TV is a cheaper form of entertainment than records and tapes, Cal Simpson, head of Simpson's Wholesale/Bad Records, Inc. chain of Detroit, said, "We use a lot of late night television; it's cheaper than radio and reaches a broader audience than print in most cases.

"I also feel that black product reaches a wider variety of people through television advertising," he added. Simpson also noted, however, that there was very little good video footage available on black acts and that many record companies were reluctant to provide resources for TV advertising because they feared the quality of locally produced spots would be lacking.

Disputing this contention, Simpson said that his company has financed production TV spots for between $1,500 and $2,000. "We employ the generic approach to our TV advertising; we have a standard tag at the beginning and end of a TV spot which highlights the store, and then we plug in the current product featured in the middle of the commercial."

Such spots, called "doughnuts," are commonly employed by chains that are aggressive in TV advertising. But other dealers claim less success with such advertising strategies and note that labels are increasingly hesitant to provide dollars for such campaigns.

Many Considerations

With plans to primarily heighten the chain's visibility during the holidays with print and radio advertising, Jerry Glazio said that TV advertising will be done on a market-by-market basis and will "depend largely on the number of stores we have in a given market.

"Since we must rely on manufacturer resources to produce TV spots or for them to provide broadcast-ready video, we don't anticipate using a great deal of TV advertising," Glazio said. "I don't think any chain in the country can afford to maintain a video staff, facilities and such because it is simply too costly."

Marcy Penner, advertising manager for the Washington D.C.-based Waxie Maxie chain, disputed the premise that TV allowed more versatility in promoting a wider variety of music. "It's hard to mix your product on TV because manufacturers usually pay for a particular artist to be advertised," she said.

Penner continued that "if I get a TV ad budget from RCA to promote the new Hall & Oates album, that's what I use the money for."

She further said that "newspapers can put everything together. I can put country next to rock next to soul next to classical with newspaper advertising."

But even Penner admitted that cable and pay-TV services are "gaining momentum" and that more comprehensive ratings and market research on such systems as a selling tool must be developed before substantial time buys can be made on this medium.

Vassen at the Record Bar noted that the chain will be aggressive with its use of MTV and some other cable spot buying in an upcoming campaign waged in conjunction with WEA.

The Record Bar/WEA promotion will feature the distributor's mid-priced and frontline catalog product in promotion dubbed, "The Event," carrying the tag line, "Anyone Who's Anyone is on Sale." The campaign is set to run for 28 days, Sept. 30-Oct. 27. In addition to the MTV spots, the chain is planning to run print ads and radio teasers and make spot buys on the USA network and the Atlanta Music Channel.

CASH BOX TOP 100 ALBUMS

October 9, 1982

	Title, Artist, Label, Number, Distributor		10/2	Weeks On Chart
1	**AMERICAN FOOL**	8.98 JOHN COUGAR (Riva RVL 7501) POL	1	23
2	**MIRAGE**	8.98 FLEETWOOD MAC (Warner Bros. 9 23607-1) WEA	2	13
3	**IF THAT'S WHAT IT TAKES**	8.98 MICHAEL McDONALD (Warner Bros. 9 23703-1) WEA	6	7
4	**ASIA**	8.98 (Geffen GHS 2008) WEA	3	28
5	**EMOTIONS IN MOTION**	8.98 BILLY SQUIER (Capitol ST-12217) CAP	7	10
6	**ABRACADABRA**	8.98 THE STEVE MILLER BAND (Capitol ST-12216) CBS	4	16
7	**VACATION**	8.98 GO-GO'S (I.R.S./A&M SP 70031) RCA	5	9
8	**CHICAGO 16**	8.98 CHICAGO (Full Moon/Warner Bros. 9-23689-1) WEA	8	17
9	**EYE IN THE SKY**	8.98 THE ALAN PARSONS PROJECT (Arista AL 9599) IND	10	17
10	**IT'S HARD**	8.98 THE WHO (Warner Bros. 9 23731-1) WEA	12	4
11	**PICTURES AT ELEVEN**	8.98 ROBERT PLANT (Swan Song/Atco SS 8512) WEA	9	12
12	**JUMP TO IT**	8.98 ARETHA FRANKLIN (Arista AL 9601) IND	13	10
13	**SIGNALS**	8.98 RUSH (Mercury SRM-1-4063) POL	19	2
14	**BUSINESS AS USUAL**	— MEN AT WORK (Columbia arc 37978) CBS	16	14
15	**DAYLIGHT AGAIN**	8.98 CROSBY, STILLS & NASH (Atlantic SD 19360) WEA	15	13
16	**EYE OF THE TIGER**	— SURVIVOR (Scotti Bros. FZ 38062) CBS	11	11
17	**GET LUCKY**	— LOVERBOY (Columbia FC 37638) CBS	14	48
18	**GAP BAND IV**	8.98 THE GAP BAND (Total Experience/TE-1-3001) POL	18	18
19	**DONNA SUMMER**	8.98 (Geffen GHS 2005) WEA	20	10
20	**SHANGO**	— SANTANA (Columbia FC 38122) CBS	22	6
21	**ALWAYS ON MY MIND**	— WILLIE NELSON (Columbia FC 37951) CBS	17	28
22	**A FLOCK OF SEAGULLS**	8.98 (Jive/Arista VA 66000) IND	24	21
23	**ZAPP II**	8.98 ZAPP (Warner Bros. 9 23583-1) WEA	21	10
24	**SCREAMING FOR VENGEANCE**	— JUDAS PRIEST (Columbia FC 38160) CBS	26	13
25	**HIGH ADVENTURE**	— KENNY LOGGINS (Columbia TC 38127) CBS	35	4
26	**OLIVIA'S GREATEST HITS VOL. 2**	8.98 OLIVIA NEWTON-JOHN (MCA-5347) MCA	44	2
27	**NO CONTROL**	— EDDIE MONEY (Columbia FC 37960) CBS	29	14
28	**BUILT FOR SPEED**	8.98 STRAY CATS (EMI America ST-17070) CAP	31	16
29	**LOVE WILL TURN YOU AROUND**	8.98 KENNY ROGERS (Liberty LO-51124) CAP	23	12
30	**HOOKED ON CLASSICS II: CAN'T STOP THE CLASSICS**	— THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL1-4373) RCA	30	11
31	**ANNIE**	— ORIGINAL SOUNDTRACK (Columbia JS 38000) CBS	25	21
32	**ROUGH DIAMONDS**	8.98 BAD COMPANY (Swan Song/Atco 90001-1) WEA	32	6
33	**NEBRASKA**	— BRUCE SPRINGSTEEN (Columbia TC 38358) CBS	—	1
34	**GOOD TROUBLE**	— REO SPEEDWAGON (Epic FE 38100) CBS	27	14
35	**I CAN'T STAND STILL**	8.98 DON HENLEY (Asylum EL-60048) WEA	39	6
36	**NIGHT AND DAY**	8.98 JOE JACKSON (A&M SP-4906) RCA	38	13
37	**MOUNTAIN MUSIC**	8.98 ALABAMA (RCA AHL 1-4229) RCA	33	30
38	**TALKING BACK TO THE NIGHT**	8.98 STEVE WINWOOD (Island ILPS 9777) WEA	28	8
39	**WHAT TIME IS IT?**	8.98 THE TIME (Warner Bros. 9 23701-1) WEA	46	4
40	**HOOKED ON SWING**	8.98 LARRY ELGART and his MANHATTAN SWING ORCHESTRA (RCA AFL1-4343) RCA	37	33
41	**SPECIAL FORCES**	8.98 .38 SPECIAL (A&M SP-4888) RCA	36	20
42	**ROCKY III**	8.98 ORIGINAL SOUNDTRACK (Liberty LO-51130) CAP	34	14
43	**NOW AND FOREVER**	8.98 AIR SUPPLY (Arista AL 9587) IND	40	17
44	**TUG OF WAR**	— PAUL McCARTNEY (Columbia TC 37462) CAP	41	22
45	**JUMP UP!**	8.98 ELTON JOHN (Geffen GHS 2013) WEA	47	23
46	**COMBAT ROCK**	— THE CLASH (Epic FE 37689) CBS	49	18
47	**ROCK IN A HARD PLACE**	— AEROSMITH (Columbia FC 38061) CBS	51	4
48	**FAST TIMES AT RIDGEMONT HIGH**	15.98 ORIGINAL SOUNDTRACK (Full Moon/Asylum 9 60158-1 R) WEA	50	8
49	**BAD TO THE BONE**	8.98 GEORGE THOROGOOD & THE DESTROYERS (EMI America ST-17076) CAP	53	7
50	**JANE FONDA'S WORKOUT RECORD**	— (Columbia CX2 38054) CBS	52	20
51	**GET LOOSE**	8.98 EVELYN KING (RCA AFL1-4337) RCA	63	5
52	**AS ONE**	8.98 KOOL & THE GANG (De-Lite DSR 8505) POL	66	2
53	**NO FUN ALOUD**	8.98 GLENN FREY (Asylum E1-60129) WEA	54	17
54	**VOYEUR**	8.98 KIM CARNES (EMI America SO-17018) CAP	65	4
55	**QUIET LIES**	8.98 JUICE NEWTON (Capitol ST-12210) CAP	60	20
56	**DIVER DOWN**	8.98 VAN HALEN (Warner Bros. BSK 3677) WEA	48	23
57	**THIS ONE'S FOR YOU**	— TEDDY PENDERGRASS (Philadelphia Int'l. FZ 38118) CBS	45	8
58	**HEY RICKY**	8.98 MELISSA MANCHESTER (Arista AL 9574) IND	55	25
59	**PETER GABRIEL**	8.98 (Geffen GHS 2011) WEA	71	2
60	**THE HOTTEST NIGHT OF THE YEAR**	8.98 ANNE MURRAY (Capitol ST-12225) CAP	61	6
61	**ALL FOUR ONE**	8.98 THE MOTELS (Capitol S-12177) CAP	43	24
62	**MISSING PERSONS**	4.98 (Capitol DLP-15001) CAP	62	27
63	**LET ME TICKLE YOUR FANCY**	8.98 JERMAINE JACKSON (Motown 6017ML) IND	58	10
64	**THE BEST LITTLE WHOREHOUSE IN TEXAS**	8.98 ORIGINAL SOUNDTRACK (MCA-6112) MCA	59	10
65	**BEAUTY AND THE BEAT**	8.98 THE GO-GO'S (I.R.S./A&M SP 70021) RCA	57	63
66	**ESCAPE**	— JOURNEY (Columbia TC 37408) CBS	64	62
67	**THREE SIDES LIVE**	10.98 GENESIS (Atlantic SD 2-2000) WEA	42	16
68	**SNEAKIN' OUT**	8.98 STACY LATTISAW (Cotillion/Atco 90002-1) WEA	70	8
69	**IMPERIAL BEDROOM**	— ELVIS COSTELLO AND THE ATTRACTIONS (Columbia FC 38158) CBS	56	13
70	**LOVE OVER GOLD**	8.98 DIRE STRAITS (Warner Bros. 9 23728-1) WEA	—	1
71	**BLACKOUT**	8.98 SCORPIONS (Mercury SRM-1-4039) POL	72	29
72	**REACH**	10.98 RICHARD SIMMONS (Elektra E1-60122F) WEA	73	19
73	**CHANGE**	— BARRY WHITE (Unlimited Gold FZ 38048) CBS	79	6
74	**A TASTE OF YESTERDAY'S WINE**	— MERLE HAGGARD & GEORGE JONES (Epic FE 38203) CBS	82	6
75	**JEFFREY OSBORNE**	8.98 (A&M SP-4896) RCA	75	17
76	**THROWIN' DOWN**	8.98 RICK JAMES (Gordy/Motown 6005GL) IND	74	19
77	**ALL THE BEST COWBOYS HAVE CHINESE EYES**	8.98 PETE TOWNSHEND (Atco SD 38-149) WEA	68	15
78	**TANTALIZINGLY HOT**	8.98 STEPHANIE MILLS (Casablanca NBLP 7265) POL	69	10
79	**SUCCESS HASN'T SPOILED ME YET**	8.98 RICK SPRINGFIELD (RCA AFL 1-4125) RCA	77	29
80	**E.T. THE EXTRA-TERRESTRIAL**	8.98 ORIGINAL SOUNDTRACK (MCA-6109) MCA	78	16
81	**12 GREATEST HITS VOL. II**	— NEIL DIAMOND (Columbia TC 38066) CBS	81	20
82	**SCOTT BAIO**	8.98 (RCA NFL1-8025) RCA	84	9
83	**IV**	— TOTO (Columbia FC 37728) CBS	67	26
84	**LEXICON OF LOVE**	8.98 ABC (Mercury SRM-1-4059) POL	92	6
85	**INSTANT LOVE**	— CHERYL LYNN (Columbia FC 38057) CBS	87	14
86	**I LOVE ROCK 'N ROLL**	8.98 JOAN JETT & THE BLACKHEARTS (Boardwalk NB1-33243) IND	86	44
87	**STILL LIFE (AMERICAN CONCERT 1981)**	9.98 THE ROLLING STONES (Rolling Stones/Atco COC 39113) WEA	80	16
88	**THE REAL DEAL**	— THE ISLEY BROTHERS (T-Neck FZ 38047) CBS	76	8
89	**STEVIE WONDER'S ORIGINAL MUSIQUARIUM I**	13.98 STEVIE WONDER (Tamla/Motown 6002TL2) IND	83	20
90	**ABOMINOG**	8.98 URIAH HEEP (Mercury SRM-1-4057) POL	85	9
91	**DREAMGIRLS**	9.98 ORIGINAL BROADWAY CAST (Geffen GHSP 2007) WEA	91	22
92	**JUST SYLVIA**	8.98 SYLVIA (RCA AFL1-4312) RCA	99	9
93	**HOOKED ON CLASSICS**	8.98 LOUIS CLARK conducts THE ROYAL PHILHARMONIC ORCHESTRA (RCA AFL 1-4194) RCA	93	47
94	**CHARIOTS OF FIRE**	8.98 ORIGINAL SOUNDTRACK MUSIC BY VANGELIS (Polydor PD-1-8335) POL	94	52
95	**WE ARE ONE**	8.98 PIECES OF A DREAM (Elektra 9 60142-1) WEA	97	12
96	**AEROBIC SHAPE UP**	8.98 JOANIE GREGGAINS (Parade/Peter Pan 104) IND	96	26
97	**ACTING VERY STRANGE**	8.98 MIKE RUTHERFORD (Atlantic 80015-1) WEA	109	3
98	**AVALON**	8.98 ROXY MUSIC (Warner Bros. 9-23666-1) WEA	89	17
99	**JUST HOOKED ON COUNTRY**	— ATLANTIC POPS ORCHESTRA . . . ALBERT COLEMAN, conducting (Epic FE 38154) CBS	102	7
100	**KEEP IT LIVE**	8.98 DAZZ BAND (Motown 6004ML) IND	98	30

cash box top albums/ 101 to 200

October 9, 1982

			10/2	Weeks On Chart
101	**POWER PLAY**	8.98		
	APRIL WINE (Capitol ST-12218) CAP		104	14
102	**BAD REPUTATION**	8.98		
	JOAN JETT (Boardwalk NB-3351-1) IND		123	5
103	**KEEPIN' LOVE NEW**	8.98		
	HOWARD JOHNSON (A&M SP-4895) RCA		88	11
104	**UPSTAIRS AT ERIC'S**	8.98		
	YAZ (Sire 9 23727-1) WEA		115	3
105	**BENEFACTOR**	—		
	ROMEO VOID (451/Columbia ARC 38182) CBS		113	6
106	**EDDIE MURPHY**	—		
	(Columbia FC 38180) CBS		108	10
107	**HIGHWAYS & HEARTACHES**	—		
	RICKY SKAGGS (Epic FE 37996) CBS		136	2
108	**I'M THE ONE**	8.98		
	ROBERTA FLACK (Atlantic SD 19354) WEA		90	17
109	**OH, JULIE**	6.98		
	BARRY MANILOW (Arista AB 2500) IND		120	3
110	**WE GO A LONG WAY BACK**	—		
	BLOODSTONE (T-Neck FZ 38115) CBS		112	14
111	**DARE**	8.98		
	THE HUMAN LEAGUE (Virgin/A&M SP-6-4892) RCA		95	18
112	**VIEW FROM THE GROUND**	8.98		
	AMERICA (Capitol ST-12209) CAP		127	5
113	**SHIP ARRIVING TOO LATE TO SAVE A DROWNING WITCH**	—		
	FRANK ZAPPA (Barking Pumpkin FW 38066) CBS		100	20
114	**MSB**	8.98		
	MICHAEL STANLEY BAND (EMI America ST-1707) CAP		116	6
115	**THE JIMI HENDRIX CONCERTS**	15.98		
	(Reprise 9 22306-1) WEA		125	3
116	**PELICAN WEST**	8.98		
	HARICUT 100 (Arista AL 6600) IND		101	27
117	**LOVE AND DANCING**	6.98		
	THE LEAGUE UNLIMITED ORCHESTRA (Virgin/A&M SO-3209) RCA		117	7
118	**THE ENVOY**	8.98		
	WARREN ZEVON (Asylum 9 60159-1) WEA		105	10
119	**NOTHING TO FEAR**	8.98		
	OINGO BOINGO (A&M SP-4903) RCA		119	11
120	**RANDY MEISNER**	—		
	(Epic FE 38121) CBS		121	7
121	**ALDO NOVA**	—		
	(Portrait ZRR 37498) CBS		110	34
122	**FEELS SO RIGHT**	8.98		
	ALABAMA (RCA AHL 1-3930) RCA		122	83
123	**STEEL BREEZE**	6.98		
	(RCA AFL 1-4424) RCA		134	3
124	**MADNESS, MONEY AND MUSIC**	8.98		
	SHEENA EASTON (EMI America ST-17080) CAP		—	1
125	**OFFRAMP**	8.98		
	PAT METHENY GROUP (ECM-12216) WEA		114	21
126	**FREEZE-FRAME**	8.98		
	THE J. GEILS BAND (EMI America SOO-17062) CAP		107	48
127	**MARSHALL CRENSHAW**	8.98		
	(Warner Bros. BSK 3673) WEA		103	21
128	**WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE)**	—		
	WILLIE NELSON (Columbia KC 237542) CBS		129	56
129	**TANE CAIN**	6.98		
	(RCA AFL1-4381) RCA		139	5
130	**AS WE SPEAK**	8.98		
	DAVID SANBORN (Warner Bros. 9-23650-1) WEA		106	15
131	**OFFERING**	8.98		
	AXE (Atco SD 38-148) WEA		128	16
132	**SEASONS OF THE HEART**	8.98		
	JOHN DENVER (RCA AFL1-4256) RCA		135	31
133	**CONVERTIBLE MUSIC**	8.98		
	JOSIE COTTON (Elektra 9 60140-1) WEA		130	11
134	**HAND DOWN**	—		
	BOB JAMES (Tappan Zee/Columbia FC 38067) CBS		118	14
135	**WALT DISNEY PRODUCTIONS' MOUSERCISE**	7.98		
	(Disneyland 61516) IND		137	30
136	**SO EXCITED**	8.98		
	POINTER SISTERS (Planet BXL1-4355) RCA		111	13
137	**SWEETS FROM A STRANGER**	8.98		
	SQUEEZE (A&M SP-4800) RCA		133	20
138	**UNDER THE BIG BLACK SUN**	8.98		
	X (Elektra 9 60150) WEA		131	14
139	**THE ART OF CONTROL**	8.98		
	PETER FRAMPTON (A&M SP-4905) RCA		126	6
140	**I WANT CANDY**	8.98		
	BOW WOW WOW (RCA AFL1-4375) RCA		143	5
141	**SPYS**	8.98		
	(EMI America ST-17073) CAP		141	7
142	**LET ME KNOW YOU**	—		
	STANLEY CLARKE (Epic FE 38086) CBS		145	7
143	**MOVING TARGET**	8.98		
	GIL SCOTT-HERON (Arista AL 9606) IND		161	3
144	**MICHAEL MARTIN MURPHEY**	8.98		
	MICHAEL MURPHEY (Liberty LT-51120) CAP			5
145	**DIARY OF A MADMAN**	—		
	OZZY OSBOURNE (Jet FZ 37492) CBS		147	47
146	**UTOPIA**	8.98		
	(Network/Elektra 9 60183-1) WEA		—	1
147	**GREATEST HITS**	8.98		
	KENNY ROGERS (Liberty LOO-1072) CAP		144	104
148	**KIM WILDE**	8.98		
	(EMI America ST-17065) CAP		124	22
149	**GHOST IN THE MACHINE**	8.98		
	THE POLICE (A&M SP-3730) RCA		138	51
150	**FANDANGO**	8.98		
	HERB ALPERT (A&M SP-3731) RCA		140	18
151	**STREET OPERA**	8.98		
	ASHFORD & SIMPSON (Capitol ST-12207) CAP		152	20
152	**WIN THIS RECORD**	8.98		
	DAVID LINDLEY (Asylum 9 60178-1) WEA		—	1
153	**PHYSICAL**	8.98		
	OLIVIA NEWTON-JOHN (MCA-5229) MCA		153	50
154	**BELLA DONNA**	8.98		
	STEVIE NICKS (Modern/Atco MR 38 139) WEA		142	61
155	**THE OTHER WOMAN**	8.98		
	RAY PARKER, JR. (Arista AL 9590) IND		148	26
156	**BRANNIGAN**	8.98		
	LAURA BRANNIGAN (Atlantic SD 19289) WEA		171	6
157	**SHEFFIELD STEEL**	8.98		
	JOE COCKER (Island/Atco IL 9750) WEA		149	14
158	**THE PIRATE MOVIE**	12.98		
	ORIGINAL SOUNDTRACK (Polydor PD-2-9503) POL		132	7
159	**WAITIN' FOR THE SUN TO SHINE**	—		
	RICKY SKAGGS (Epic FE 37193) CBS		156	20
160	**PRIMITIVE MAN**	8.98		
	ICE HOUSE (Chrysalis CHR 1390) IND		172	2
161	**HANK WILLIAMS JR.'S GREATEST HITS**	8.98		
	(Elektra/Curb 9 60193-1) WEA		—	1
162	**GET IT ON CREDIT**	8.98		
	TORONTO (Network/Elektra 9-60153-1) WEA		163	10
163	**THE NUMBER OF THE BEAST**	8.98		
	IRON MAIDEN (Harvest ST-12202) CAP		151	27
164	**MY FAVORITE PERSON**	—		
	THE O'JAYS (Philadelphia Int'l. FZ 37000) CBS		159	22
165	**BILLY IDOL**	8.98		
	(Chrysalis CHR 1377) IND		155	9
166	**PUT YOUR DREAMS AWAY**	—		
	MICKEY GILLEY (Epic AL 38082) CBS		167	7
167	**ONE ON ONE**	—		
	CHEAP TRICK (Epic FE 38021) CBS		150	20
168	**WINTER INTO SPRING**	8.98		
	GEORGE WINSTON (Windham Hill C-1019) IND		168	8
169	**LI'L SUZY**	8.98		
	OZONE (Motown 6011ML) IND		173	6
170	**DON'T SAY NO**	8.98		
	BILLY SQUIER (Capitol ST-12146) CAP		170	7
171	**GREATEST HITS**	8.98		
	DOLLY PARTON (RCA AHL1-4422) RCA		—	1
172	**ALICIA**	8.98		
	ALICIA MYERS (MCA-5181) MCA		177	2
173	**VICTORY**	8.98		
	MIDNIGHT STAR (Solar/Elektra 9-60145-1) WEA		175	6
174	**MISS PIGGY'S AEROBIQUE WORKOUT ALBUM**	8.98		
	(Warner Bros. 9 23717-1) WEA		—	1
175	**GWEN GUTHRIE**	8.98		
	(Island 99004-1) WEA		180	2
176	**BLACK TIGER**	8.98		
	Y&T (A&M SP-4910) RCA		176	5
177	**TOUGH**	8.98		
	KURTIS BLOW (Mercury MX1-505) POL		186	2
178	**SUBURBAN VOODOO**	—		
	PAUL CARRACK (Epic ARE 38161) CBS		178	5
179	**HEARTBEATS AND TRIGGERS**	—		
	TRANSLATOR (415/Columbia ARC 38162) CBS		179	6
180	**VANITY 6**	8.98		
	(Warner Bros. 9 23716-1) WEA		191	2
181	**ANNE MURRAY'S GREATEST HITS**	8.98		
	(Capitol SOO-12110) CAP		181	136
182	**NON-STOP EROTIC CABARET**	8.98		
	SOFT CELL (Sire SRK 3647) WEA		158	38
183	**FIRST TAKE**	8.98		
	THE VALENTINE BROTHERS (Bridge BR-101936) IND		184	6
184	**SUMMER LOVERS**	8.98		
	ORIGINAL SOUNDTRACK (Warner Bros. 9 23695-1) WEA		151	7
185	**NON-STOP ECSTATIC DANCING**	5.99		
	SOFT CELL (Sire 8 23684-1B) WEA		164	10
186	**ALL DRESSED UP & NO PLACE TO GO**	8.98		
	NICOLETTE LARSON (Warner Bros. BSK 3678) WEA		146	10
187	**OUT OF THE SHADOWS**	8.98		
	DAVE GRUSIN (GRP/Arista 5510) IND		162	11
188	**ALLIGATOR WOMAN**	8.98		
	CAMEO (Chocolate City CCLP 2021) POL		166	27
189	**GREASE 2**	8.98		
	ORIGINAL SOUNDTRACK (RSO RS-1-3803) POL		165	17
190	**INSIDE**	8.98		
	RONNIE MILSAP (RCA AHL 14311) RCA		169	16
191	**LIVE IT UP**	—		
	DAVID JOHANSEN (Blue Sky ARZ 36004) CBS		160	15
192	**THE LAST OF THE WILD ONES**	8.98		
	THE JOHNNY VAN-ZANT BAND (Polydor PD-1-6355) POL		174	6
193	**WISE GUY**	8.98		
	KID CREOLE AND THE COCONUTS (Ze/Sire SRK 3681) WEA		189	16
194	**BREAKIN' AWAY**	8.98		
	AL JARREAU (Warner Bros. BSK 3576) WEA		194	60
195	**WORKING CLASS DOG**	8.98		
	RICK SPRINGFIELD (RCA AFL 1-3697) RCA		190	80
196	**4**	8.98		
	FOREIGNER (Atlantic SD 16999) WEA		188	64
197	**WILD HEART OF THE YOUNG**	—		
	KARLA BONOFF (Columbia FC 37444) CBS		193	28
198	**NUGENT**	8.98		
	TED NUGENT (Atlantic SD 19365) WEA		183	13
199	**FAME**	8.98		
	ORIGINAL SOUNDTRACK (RSO RX1-3080) POL		198	37
200	**BRILLIANCE**	8.98		
	ATLANTIC STARR (A&M SP-4883) RCA		198	28

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CBS/Fox Holds Video List Price Down

(continued from page 7)

tertainment, a major independent, told **Cash Box** last week that the company has been mulling over a $20 cut in the suggested list price for its hit title *The Seduction*, which presently retails for $59.95.

"At the moment, I don't know if it will happen, but if the numbers are there, we could do it," said Culberg.

$39.95, in most retailers' and some manufacturers' eyes, would seem to be the magic price point necessary to induce consumers to start buying, rather than renting, videocassette product. While not everyone agrees on that figure, dealers in particular generally felt it was a good place to start.

Weston Nishimura of Bellevue, Wash.'s Video One Video felt that "there has to be an industry-wide reduction of prices by manufacturers, unless they want to sell just 'one and one' (one VHS and one Beta cassette per title) to most dealers." However, while Nishimura noted that "$39.95 is a great price given the costs of manufacturing," he suggested that "the actual sale price may be lower, either $29 or even $19."

"What we may have to do with a title retailing for $39.95 is get about eight rental turns on it and then sell it off at $19 if we're going to make a reasonable profit," he indicated.

The fact that manufacturers are slowly but surely moving to lower prices was "not unexpected as a result of the VSDA (Video Software Dealer Assn.) Conference, where Paramount announced the *Star Trek* test," according to Gene Kahn of Highland Park, Ill.'s Columbia Video Systems. Kahn, however, said that he and other dealers would ideally like to see the abolishment of list pricing.

Drop List Price

"The only thing we have continually suggested to the studios is to stop talking about retail prices and let us worry about that," he stated. "If we had Fair Trade, that would be one thing, but as long as we don't have Fair Trade, list price is silly."

The chance that manufacturers would abolish list price any time in the forseeable future is still quite remote, especially in light of the fact that companies such as MCA and Vestron, among others, are still holding prices for top new movie titles in the $70 and up price range. Only in original programming and older catalog has the market begun to see what dealers feel are "reasonable" prices from a number of suppliers.

Popular Legs

Exercise programs are a prime example of this at the moment and, indeed, many of them have sold quite well to consumers. *Jane Fonda's Workout* on KVC/RCA has reportedly sold 37,000 cassettes at a retail price of $55.95, while, even at $79.95, Paramount's *Aerobicise* received gold awards from both the ITA and RIAA/VIDEO for more than $1 million in cassette/disc sales.

Now, in hopes of improving on those sales figures, Paramount is releasing what has been referred to as the "prequel" to *Aerobicise*, entitled *Aerobicise — The Beginning Workout*, for a suggested list price of $44.95. Not to be outdone, MCA Videocassette will be releasing both *Jazzercise*, with Judy Misset Sheppard, and *Aerobic Dancing*, with Judy Taylor Sorenson, for $39.95 each.

Budget-priced titles continue to proliferate as well, although Paramount, the first to introduce a separate budget line (Gateway), decided at its recent distributors meeting in San Diego to phase out the classification and incorporate that product back under its regular banner.

The real test of the market's sales potential, dealers feel, will not be based on budget titles but lower-priced "A" category releases; in other words, hit motion pictures. Rumors, unconfirmed, are presently spreading among dealers that CBS/Fox will offer *Rocky III* at $39.95 if *Star Trek II* brings the large number of sales that everyone anticipates. Judging from initial orders, *Star Trek II* is doing "very nicely," stated Paramount's Brown.

12-Inch Sales Continue To Grow

(continued from page 7)

with it."

"The sentiment was that a 12" takes away from the album," observed Barney. "But the 12" can actually enhance album sales if it's a different mix and length than the album version. It sparks interest in the album, same as 45s."

At Atlanta's Music Scene, where 12" product makes up 12-15% of sales, general manager Gerald Richardson sees both major labels getting into the 12" act and more "contemporary" artists like Diana Ross, Evelyn King and Eddie Murphy releasing 12" product. This appeals to what he calls the "soft disco" 22-35 age crowd, as opposed to the 16-23 age "hard disco" consumers who partake in the Sugar Hill rap records and the more experimental artists like Soul Sonic Force and Imagination.

Betsy Heady, dance music buyer for the Record Bar chain, which over the summer doubled its yearly 2-4% 12" disc sales, has discovered that rap discs far outweigh 12" sales by "traditional" R&B artists like Stephanie Mills and Gap Band, as well as new music product by the likes of Yaz and Soft Cell. Heady assumed her current position at the 145-store chain only last June; she said that until then dance music had been a low priority, but that the chain has since conducted a survey of all the stores to get a grip on what is selling and where product was obtained.

According to Heady, the bulk of indie label 12" product is left to individual store managers since it is difficult to order into a central warehouse and much of it sells only regionally. But she is aggressively buying all major label product, which is "flying through the warehouse," and is even stronger on import titles. "Right now we're stocking 12" product by Kool & The Gang, Jermaine Jackson, Rick James and Shalamar, to name a few, as well as new music acts like Soft Cell and ABC, which show up on our black charts."

Record Bar gets much of its import 12" product from Disc Trading Co. in Carrboro, N.C. Disc Trader also recently obtained a dance buyer and now includes a dance tracks newsletter with its regular mailings.

According to Heady, most importers are reluctant to handle black dance titles since there is no return policy. Getting the import titles for Record Bar is made more difficult by the fact that the chain needs quantities of 250-500 pieces, which most importers don't have on stock, and thus must telex over special orders to their suppliers.

A further problem is that import titles must be sold at $5.98 list, but better vinyl and attractive picture sleeves overcome the higher price. "Our stores are very pleased with the import product because it sets their store apart from other stores in the malls," said Heady.

According to Hudson, the major labels are starting to "get hip" to the success of imported black dance titles. He suspects that they will soon put out more 12" titles by the more popular acts simultaneously with album release, something already starting to happen.

Lee McCarroll, manager of special projects at the Record Industry in Los Angeles, reported that imported dance discs are now being tracked at the store and make up 10% of the 12" sales, which altogether total 20 percent of the business.

McCarroll and Audie's Miles both said that sales of independent product depends largely on in-store play.

Labels Add Reggae

(continued from page 14)

contracts, while Heartbeat expects to release five albums in the next three months, including titles by Lee Perry, Culture and Sugar Minot.

Despite the segregated market and a strong dependence on college and non-commercial radio for exposure, manufacturers are guardedly optimistic about the spread of the music. Browne cites a recent Boston performance by Yellowman, sponsored by that city's black contemporary station, WILD, as evidence of a growing awareness of reggae in Boston's hard core black music market. But most assume that there will be some shake-out before the music gains a much broader audience.

CASH BOX

October 9, 1982

AROUND THE ROUTE

by Camille Compasio

AMOA Expo '82 is shaping up to be a record convention, as we learned from **Leo Droste**, the association's executive vice president. AMOA has, at this point, secured expanded exhibit space at the Hyatt Regency "as far as we can go," Leo told us, in order to accomodate the additional number of exhibitors who will be participating this year. There just isn't any more room for expansion, space-wise. AMOA exhibits will be housed on two levels, utilizing Wacker Hall, the Columbus Rooms and part of the International Ballroom at the Hyatt Regency — which adds up to significantly more space than the show occupied at the Conrad Hilton in previous years. "It will be the largest exhibit in the convention's history," Leo noted, "with over 400 booths" (as opposed to 379 in '81). A waiting list is being maintained, in the event that last minute revisions might make space available. Leo also advised that advance registration and banquet reservations are coming in very heavy. **Eddy Arnold** is headlining this year's banquet show and the Hyatt can accomodate about 1000 in the banquet room so it's wise to plan in advance. Because of the increasing number of inquiries received

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***PROVOCATIVE SPEAKER** — David Rosen, chairman and chief executive office of Sega and one of the industry's most articulate spokesmen, is shown delivering his thought-provoking opening address at the factory's recent "Pride In Performance" distributors meeting and conference.*

Industry At A 'Crossroad,' Sega's Rosen Tells Distributors Meeting

by Alan Sutton

CARLSBAD, Calif. — Unless the coin-operated amusement industry moves away from doing "business as usual" and adopts an aggressive, consumer-oriented marketing approach, it will "bring to an end the U.S. distribution system as we know it today," David Rosen, chairman and chief executive officer of Sega, said at the factory's annual distributors meeting at Rancho La Costa here.

In his Sept. 24 keynote address, Rosen said, "In years to come, we may look back on this specific period, the fall of 1982 and the early part of 1983, as a very crucial transition period for the industry.

"I am certain we all clearly see that the industry's business environment today is not the same as that enjoyed only a few short months ago — and that the 'boom market' of the past several years is, for the present, behind us." In its place, according to Rosen, is what he ter-

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COIN MACHINE

Williams Prevails In Landmark Copyright Decision

CHICAGO — In a landmark decision that could have far reaching consequences for the video game industry, the U.S. Court of Appeals for the Third Circuit has upheld the rights of Williams Electronics, Inc. to copyright the computer program of its video games. The court also held that Williams computer program copyright was infringed when the computer program was used in a microprocessor system which controls a video game.

The decision, handed down on Aug. 2, is significant because the Third Circuit Court of Appeals has recognized the copyright of an object code computer program.

Previously, the U.S. District Court for the District of New Jersey had found that Artic International, a New Jersey firm, had infringed both Williams copyrights for the computer program and for the audio visual works of its video game "Defender," according to Williams. Artic did not deny selling systems containing the computer program which reproduces the "Defender" audio/visual effects, but in its appeal to the Third Circuit, challenged the scope and validity of the copyright laws which it was ruled to have infringed, Williams noted.

Ronald Crouse, vice president and director

(continued on page 39)

'Pac-Man' Products Are Debuted At Chicago Press Conference

CHICAGO — Bally Midway's phenomenal "Pac-Man" video game character reached still another dimension in popularity as the subject of more than 375 different products ranging from wallpaper to bicycles to adult clothing, manufactured by approximately 100 licensees of the Bally Midway Manufacturing Company.

On Sept. 24, a giant exhibition of these products was held at the Holiday Inn O'Hare Kennedy in suburban Rosemont, Ill. On display were bicycles, roller skates, children's toys, wallpaper, furniture, clothing, candy, popsicles, key chains, coloring books, jewelry, decals, watches, glassware, shoes — the list is endless — all bearing the familiar "Pac-Man" symbols.

Joining Bally Midway executives who were on hand to greet the press corps and guests attending the special event were Mr. and Ms. Pac-Man, costumed and circulating around the exhibit floor. Adjacent to the displays was a lineup of equipment, including "Pac-Man," "Ms. Pac-Man," "Solar Fox," "Kick-Man" and the "Mr. & Ms. Pac-Man Pinball."

History Making Game

Since the introduction of the "Pac-Man" video game in late 1980, approximately 100,000 machines in the U.S. have been attracting millions of players. It is known as the most successful and the largest selling coin-operated amusement game in the industry's history.

The success of the game has been chronicled in hundreds of newspapers, on all major television networks, in several national magazines and has even inspired a gold record, "Pac-Man Fever." The video celebrity is now starring in the new animated *Pac-Man* television series, which premiered at 7:30 a.m. on Saturday, Sept. 25, on the ABC television network. According to Stan Jarocki, vice president of marketing for Bally Midway, "This is undoubtedly the first time a video game character has inspired a television series, instead of vice versa."

Success Breeds Success

Pac-Man's success led to the release of a delightful counterpart, "Ms. Pac-Man," who has developed into a sensation in her own right.

Pac-Man fever has been spreading rapidly, even into motion pictures such as Walt Disney Productions' *Tron* and Universal Pictures' *Fast Times At Ridgemont High*. In upcoming productions Pac-Man will be seen in *My Little World, Jekyl And Hyde-Together Again* and *Petaluma Pride*, in addition to two films for television, *6 Months With An Older Woman*, starring John Ritter, and MTM Productions' *Remington Steele*.

Eddy Arnold

Eddy Arnold To Headline 1982 AMOA Banquet

CHICAGO — Eddy Arnold, legendary country music artist whose records have enjoyed extensive popularity on jukeboxes throughout his career, will headline this year's AMOA Expo banquet show on Nov. 20 in the Grand Ballroom of the Hyatt Regency Chicago Hotel. Reservations for the show are available from AMOA at $50 per person.

In the record business for more than 20 years, Arnold was honored by RCA Records in 1970 with a commemorative award for over 60 million records sold. That figure has since increased to more than 75 million and he is listed among the top four recording artists of all time in the world, surpassed only by Elvis Presley, The Beatles and Bing Crosby.

Arnold was elected to the Country Music Hall of Fame in 1966 and the following year was named Entertainer of the Year by the Country Music Assn. He has performed twice at Carnegie Hall and is credited with introducing country music there.

During the past few years, he has appeared on major network variety shows both in the U.S. and Europe. A partial list of his jukebox hits includes "Bouquet of Roses," "That's How Much I Love You," "Anytime," "Cattle Call," "Make The World Go Away," "I Want To Go With You," "The Last Word In Lonesome Is Me," "What's He Doing In My World," "Lonely Again" and "Misty Blue."

Because of limited seating in the Grand Ballroom, AMOA suggests that show reservations be made as early as possible. Further details may be obtained by contacting the AMOA office at 2000 Spring Road, Suite 220, Oak Brook, Ill. 60521 or phoning (312) 654-2662.

MVS Celebrates A Banner Sales Year In Grand Fashion

LOS ANGELES — MVS Amusements, Inc./Modern Vending Sales reported a record year in 1981-82 with a 600% increase in route operations and a 300% increase in equipment sales to operators. Commemorating these high figures, MVS owners Florence and Albert Calderon and Janie and Tom Goldberg turned the company's annual picnic into a gala weekend party.

Employees from 14 states took part in the festivities, which began with a catered buffet dinner party in one of the company's Indianapolis, Ind. warehouses on Aug. 27, and concluded on Sunday morning with a brunch for out-of-state visitors. In between the dining receptions, a wide range of activities and sports, including softball, swimming, football and tennis was enjoyed by the firm's staff and families.

One of the event's more outrageous moments occurred during the performance by Savannah, Ga. routeman Bob Talucci (aka "Bouncing Bob") and his human slingshot. Scaling a tree, he suspended a giant rubberband from a branch 60 feet in the air. Several of the attendees at MVS's Saturday Picnic, held at the Hillside Beach Club in Westfield, Ind., took turns sitting in the rubberband and being "shot" into the air.

After the weekend came to a close MVS co-owner Al Calderon said, "It gave me the greatest sense of pride to meet all of our employees and to see so many happy, friendly faces in one place. Our employees are hardworking and dedicated. To see them all enjoy themselves made the effort worthwhile."

***MVS FUNFEST** — During its annual company gathering MVS Amusements, Inc./Modern Vending Sales celebrated with an array of feasts, activities, and sports competitions. Pictured in the **top row** are (l-r): Florence Calderon and Sydell Woloshin from Modern Vending Service and Al Calderon at Friday evening's buffet dinner; Dan Trusty, Rod Iberg, Dave Wintin, Pat Livesay, Jim Besinger and Mike Schupay drinking a toast to a record year. Pictured in the **bottom row** are: Al Calderon serving up a frankfurter for Aimee Wintin; Florence Calderon and Alton Jones checking out the ribs; David Lazerov, Linda and Janie Goldberg drawing names during a company lottery, in which 50 prizes were awarded to MVS employees.*

CALENDAR

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Oct. 9: Washington Amusement & Music Operators Assn.; fall meeting; Davenport Hotel; Spokane.

Oct. 15-16: Amusement & Music Operators of Virginia; annual meeting; John Marhshall Hotel; Richmond.

Oct. 15-16: Amusement & Music Operators of Virginia; annual convention; John Marshall Hotel; Richmond.

Oct. 25: Pennsylvania Amusement & Music Machine Assn., annual meeting; Hotel Hershey; Hershey.

Nov. 17-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.

AROUND THE ROUTE

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from non-members AMOA has issued a special mailing kit and these individuals are invited to call the AMOA office at (312) 654-2662, if they have not as yet received this material.

DATELINE EL CAJON, Calif., home of Cinematronics, Inc. Sales manager **Steve Blattspieler** notes that the factory has a couple of new pieces out on test which it is quite enthusiastic about and other new products on the planning board for premiere at the Nov. 17-20 AMOA convention in Chicago.

State Association News: **Ohio Music & Amusement Assn.** issued a bulletin earlier this month regarding a number of ordinances passed in the city of Parma, which require a permit and a fee for the installation and operation of amusement machines, in addition to a 3% tax on collections. These ordinances were contested (with OMAA as amicus curiae), the result being that a hearing was held and an equitable settlement was obtained on the licensing part of the contested ordinances. Still to be settled is the matter of the 3% tax which, OMAA warns, could have far reaching effects . . . Here's word from the newly organized **Pennsylvania Amusement & Music Machine Assn.** that several firms in the state have been questioned on why they do not file an IRS form 1099 for locations (collections). As explained in the PAMMA Newsletter, "shared" collections need not be reported on a 1099 so the association suggests that members consult their accountants and legal counsels before making any decision regarding the filing of this form.

The Philip Moss & Co. branch in Omaha recently moved to much larger quarters at 4404 S. 76th St. in that city. To mark the occasion a gala open house celebration was held on Sept. 19 with more than 350 people in attendance, including the various manufacturers represented by the distrib. There was a huge product display of current and brand new pieces, as noted by co-manager **Steve Wolf**, and plenty of food and drink (roast pig on a spit, barbeque chicken, etc.). The party was held in a 40 foot by 60 foot tent set up outdoors. Hawaiian dancing girls entertained the guests and an exciting fireworks display added the finishing touch to a delightful gathering. The new premises contain about 19,000 square feet of space for administrative offices, showroom, shipping/receiving and an enormous parts and service department.

Dateline Hialeah, Fla., home of Centuri, Inc. and a brand new video game called "Swimmer," which has just been sample shipped to the factory's distributor network. As described by sales & services coordinator **Tom Siemieniec**, "Swimmer" combines a "comical" theme with challenging play action. There are four phases of play and an 8-position joystick for full manueverability of the main character (swimmer) as he follows his course in the water, avoiding various obstacles and adversaries along the way while trying to accumulate points.

Industry At A 'Crossroad,' Sega's Rosen Tells Distributors Meeting

(continued from page 37)

med the "replacement market."

In Rosen's opinion, it is the transition from an expansion market, in which operators were "scrambling" for new games, to a replacement market, where "the operator looks to maintain revenues and simultaneously limit new equipment purchases," that has brought the coin-op amusement industry to a "crossroad."

He went on to say that current market conditions have been further complicated by several factors: a slow-down in average income per machine, increased competition from new locations opening near existing ones and an unprecedented explosion in the number of games on location — a figure he pegged at more than one million.

'Disastrous Consequences'

If operators continue to be "unduly conservative" in their buying decisions, it will have disastrous consequences for the industry, according to Rosen. "If new, hit games do not find their way to the marketplace in significant numbers, it will only be a matter of time before the player and location operator become disillusioned with the industry's entertainment offerings," he cautioned.

Indeed, according to Rosen, the most immediate problem facing the industry today is the "lack of conviction on the part of the operator as to the fundamental health of his operation." He urged manufacturers and distributors to work together to restore operators' confidence in the long-term prospects for the industry; this can be accomplished, he said, by instilling a "buying mentality" as the key to sustaining an operator's revenue base.

Rosen also commented on the coin industry's new relationship vis a vis other forms of entertainment. "No longer will there be large increments of growth at the expense of alternative forms of entertainment, such as motion pictures or recorded music. The coin-op amusement industry is today a major segment of the overall entertainment industry — and as such, we have a major market share to protect and nurture.

"I believe that the basic principles of consumer marketing hold the key to our industry's future prosperity," he said.

With consumer awareness, and acceptance, of arcade video games currently at an all-time high, Rosen said it is imperative that the industry capitalize on the momentum, which he called its biggest asset. "That we recognize the fundamental importance of this consumer momentum — and direct our actions positively — is, I believe, the single most crucial factor which will impact our industry in the months and years ahead," he said.

Advertising Necessary

Rosen believes the way to maintain the current level of public awareness is through television, radio and print advertising, in addition to national promotional tie-ins with major consumer-oriented companies. Not only will such activities stimulate player interest and location demand, he pointed out, but they will also push up video game revenues and enhance the industry's image.

While noting that Sega intends to use various forms of advertising to promote new game introductions, Rosen said such efforts can only be effective when accompanied by the wholehearted support of its distributor network. "In essence, the distributor is the field marketing arm of the manufacturer, in many of the same ways the distributor serves today as the manufacturer's product representative," he concluded.

Following Rosen's remarks, vice chairman Frank Fogleman introduced three new Sega games — "Pengo," "Subroc-3D" and "Tac-Scan."

Pengo, which will be featured in Sega's next series of television commercials (Sega's "Zaxxon" spots that ran in selected markets in June marked the industry's first TV commercials for an arcade video game), is a cartoon maze game set in a polar environment. It has 14 levels of play, the object of which is for Pengo, a tuxedo-attired penguin, to squash attacking snow bees against blocks of ice while avoiding their deadly sting.

"This is destined to become a classic game," Fogleman said. "The changing playfield is a unique concept that makes the game different each time you play it."

Subrock-3D is billed as the industry's first genuine three-dimensional game. The game's unique three-dimensional viewing assembly was designed by Japanese electronics giant Matsushita and is the result of a two-year development program. By teaming up with Matsushita, parent company of Panasonic, Sega was able to produce "a reliable product without the tremendous (financial) exposure if we had done it alone," according to Fogleman.

Tac-Scan, the newest addition to Sega's Convert-A-Game product line, combines the excitement of drag racing with the thrill of skydiving, Fogleman said. A space themed game, Tac-Scan allows the player to view the action from different eye-level perspectives as he maneuvers his fighter squadren against a plethora of intergalactic foes.

Other highlights of Sega's three-day (Sept. 23-25) distributors meeting included:

- A welcoming cocktail party and Mexican buffet dinner.
- A tour of Sega's new state-of-the-art manufacturing plant in nearby Rancho Bernardo, hosted by president Duane Blough and marketing director Leonard Wisz.
- A deep sea fishing excursion.
- Golf and tennis tournaments.
- A gourmet dinner and awards presentation with entertainment provided by Bobby Gordon and his band.

Full photo coverage and the complete text of David Rosen's keynote address will appear in an upcoming issue of **Cash Box**.

Williams Decision

(continued from page 38)

of marketing of Williams, stated, "We are delighted to have received this favorable ruling by the U.S. Court of Appeals. This decision will give the industry another powerful tool in protecting the rights of manufacturers, such as Williams, who are making significant investments in original game development."

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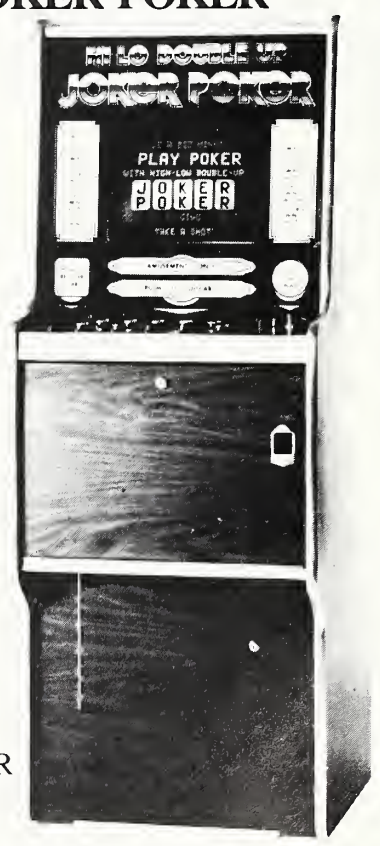

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THE JUKEBOX PROGRAMMER

* indicates new entry

POP

1 **JACK & DIANE**
JOHN COUGAR (Riva/PolyGram R-120)

2 **WHO CAN IT BE NOW?**
MEN AT WORK (Columbia 18-02888)

3 **I KEEP FORGETTIN'**
MICHAEL McDONALD (Warner Bros. 7-29933)

4 **EYE IN THE SKY**
THE ALAN PARSONS PROJECT (Arista AS 0696)

5 **YOU CAN DO MAGIC**
America (Capitol B-5142)

6 **I RAN (SO FAR AWAY)**
A FLOCK OF SEAGULLS (Jive/Arista VS102)

7 **HOLD ON**
SANTANA (Columbia 18-03160)

8 **SOMEBODY'S BABY**
JACKSON BROWNE (Asylum 7-69982)

9 **ONLY TIME WILL TELL**
Asia (Geffen 7-29970)

10 **GYPSY**
FLEETWOOD MAC (Warner Bros. 7-29918)

11 **VOYEUR**
KIM CARNES (EMI America B-8127)

12 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)

13 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)

14 **DON'T FIGHT IT**
KENNY LOGGINS WITH STEVE PERRY (Columbia 18-03192)

15 **HEARTLIGHT**
NEIL DIAMOND (Columbia 18-03219)

16 **MAKE BELIEVE**
TOTO (Columbia 18-03143)

17 **HEART ATTACK**
OLIVIA NEWTON-JOHN (MCA-52100)

18 **YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU**
MELISSA MANCHESTER (Arista AS 0676)

19 **UP WHERE WE BELONG**
JOE COCKER AND JENNIFER WARNES (Island/Atco 7-99996)

20 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 82200)

21 **THE ONE YOU LOVE**
GLENN FREY (Asylum 7-69974)

22 **NEW WORLD MAN**
RUSH (Mercury/PolyGram 76179)

23 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)

24 **HARD TO SAY I'M SORRY**
CHICAGO (Full Moon/Warner Bros. 7-29979)

25 **DO YOU WANNA TOUCH ME (OH YEAH)**
JOAN JETT & THE BLACKHEARTS (Boardwalk NB-11-150-7)

26 **LOVE ME TOMORROW***
CHICAGO (Full Moon/Warner Bros. 7-29911)

27 **PRESSURE**
BILLY JOEL (Columbia 38-03244)

28 **STEPPIN' OUT***
JOE JACKSON (A&M 2428)

29 **ABRACADABRA**
THE STEVE MILLER BAND (Capitol B-9785)

30 **TAKE THE L.**
THE MOTELS (Capitol B-5149)

COUNTRY

1 **YESTERDAY'S WINE**
MERLE HAGGARD/GEORGE JONES (Epic 14-03072)

2 **HE GOT YOU**
RONNIE MILSAP (RCA PB-13286)

3 **I WISH YOU COULD HAVE TURNED MY HEAD**
OAK RIDGE BOYS (MCA-52095)

4 **HEY! BABY!**
ANNE MURRAY (Capitol B-5145)

5 **PUT YOUR DREAMS AWAY**
MICKEY GILLEY (Epic 14-03056)

6 **I WILL ALWAYS LOVE YOU**
DOLLY PARTON (RCA PB-13260)

7 **LET IT BE ME**
WILLIE NELSON (Columbia 18-03073)

8 **CLOSE ENOUGH TO PERFECT**
ALABAMA (RCA PB-13294)

9 **SHE GOT THE GOLDMINE**
JERRY REED (RCA PB-13268)

10 **YOU'RE SO GOOD WHEN YOU'RE BAD**
CHARLEY PRIDE (RCA PB-13293)

11 **BREAK IT TO ME GENTLY**
JUICE NEWTON (Capitol B-5148)

12 **HEARTBROKE**
RICKY SKAGGS (Epic 14-03212)

13 **LIVIN' IN THESE TROUBLED TIMES**
CRYSTAL GAYLE (Columbia 18-03048)

14 **WAR IS HELL**
T.G. SHEPPARD (Warner/Curb 7-29934)

15 **LOVE'S GONNA FALL HERE TONIGHT**
RAZZY BAILEY (RCA PB-13290)

16 **WHAT'S FOREVER FOR**
MICHAEL MURPHEY (Liberty B-1466)

17 **IT AIN'T EASY BEIN EASY**
JANIE FRICKE (Columbia 38-03214)

18 **MISTAKES**
DON WILLIAMS (MCA-52097)

19 **WE DID BUT NOW YOU DON'T**
CONWAY TWITTY (Elaktra 7-69964)

20 **SHE'S LYING**
LEE GREENWOOD (MCA-52087)

21 **BIG OLE BREW**
MEL McDANIEL (Capitol B-5138)

22 **SOUL SEARCHIN'**
LEON EVERETTE (RCA PB-13282)

23 **I WISH I HAD A JOB TO SHOVE**
RODNEY LAY and the WILD WEST (Churchill CBS 94005)

24 **I JUST CAME HERE TO DANCE**
DAVID FRIZZELL & SHELLY WEST (Warner/Viva 7-29980)

25 **REDNECK GIRL**
THE BELLAMY BROTHERS (Warnar/Curb 7-29923)

26 **TIE YOUR DREAM TO MINE***
MARTY ROBBINS (Columbia 18-03236)

27 **YOU AND I***
EDDIE RABBITT with CRYSTAL GAYLE (Elaktra 7-69936)

28 **YOU PUT THE BLUE IN ME**
THE WHITES (Elaktra 7-69980)

29 **THE BEER DRINKIN' SONG***
MAC DAVIS (Casablanca/PolyGram 2355)

30 **DANCING YOUR MEMORY AWAY**
CHARLEY McLAIN (Epic 14-02975)

BLACK CONTEMPORARY

1 **LOVE COME DOWN**
EVELYN KING (RCA PB-13273)

2 **YOU DROPPED A BOMB ON ME**
THE GAP BAND (Total Experiance/PolyGram TE 8203)

3 **BIG FUN**
KOOL & THE GANG (De-Lite/PolyGram DE 822)

4 **777-9311**
THE TIME (Warnar Bros. 7-29953)

5 **LET ME TICKLE YOUR FANCY**
JERMAINE JACKSON (Motown 1628MF)

6 **IF THIS WORLD WERE MINE**
CHERYL LYNN (Columbia 18-03204)

7 **DO SOMETHING**
GOODIE (Total Experienca/PolyGram TE 8208)

8 **RIBBON IN THE SKY**
STEVIE WONDER (Tamla/Motown 1639TF)

9 **I'M THE ONE**
ROBERTA FLACK (Atlantic 4068)

10 **CHANGE**
BARRY WHITE (Unlimited Gold/CBS ZS5-02956)

11 **LOVE IT AWAY**
ASHFORD & SIMPSON (Capitol B-5146)

12 **A PENNY FOR YOUR THOUGHTS**
TAVARES (RCA PB-13292)

13 **LOVE'S COMIN' AT YA**
MELBA MOORE (EMI America B-8126)

14 **JUMP TO IT**
ARETHA FRANKLIN (Arista AS 0699)

15 **GIVE ME YOUR LOVE**
PEABO BRYSON (Capitol B-5157)

16 **BAD BOY/HAVING A PARTY**
LUTHER VANDROSS (Epic 14-03205)

17 **GO ON AND CRY**
BLOODSTONE (T-Neck/CBS ZS5-03049)

18 **DANCE FLOOR (PART 1)**
ZAPP (Warner Bros. 7-29961)

19 **BABY I NEED YOUR LOVING**
CARL CARLTON (RCA PB-13292)

20 **WHO'S TICKIN' IT?**
SUNRIZE (Boardwalk NB-11-151-7)

21 **DON'T THROW IT ALL AWAY**
STACY LATTISAW (Cotillion/Atco 47011)

22 **ATTACK OF THE NAME GAME**
STACY LATTISAW (Cotillion/Atco 7-99968)

23 **ON THE WINGS OF LOVE**
JEFFREY OSBORNE (A&M 2434)

24 **KEEP IT LIVE**
DAZZ BAND (Motown 1622MF)

25 **MUSCLES***
DIANA ROSS (RCA PB-13348)

26 **LAST NIGHT**
STEPHANIE MILLS (Casablanca/PolyGram NB 2362)

27 **KEEP AWAY GIRLS***
STEPHANIE MILLS (Casablanca/PolyGram NB 2354)

28 **YOU BODY'S HERE WITH ME**
THE O'JAYS (Phila. Int'l./CBS ZS5-03009)

29 **WHAT ABOUT MY LOVE***
JOHNNY TAYLOR (Bavarly Glan BG-2002)

30 **SO FINE**
HOWARD JOHNSON (A&M 2415)

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Vic McCarthy (Catskill Amusements, Inc., Hurleyville)
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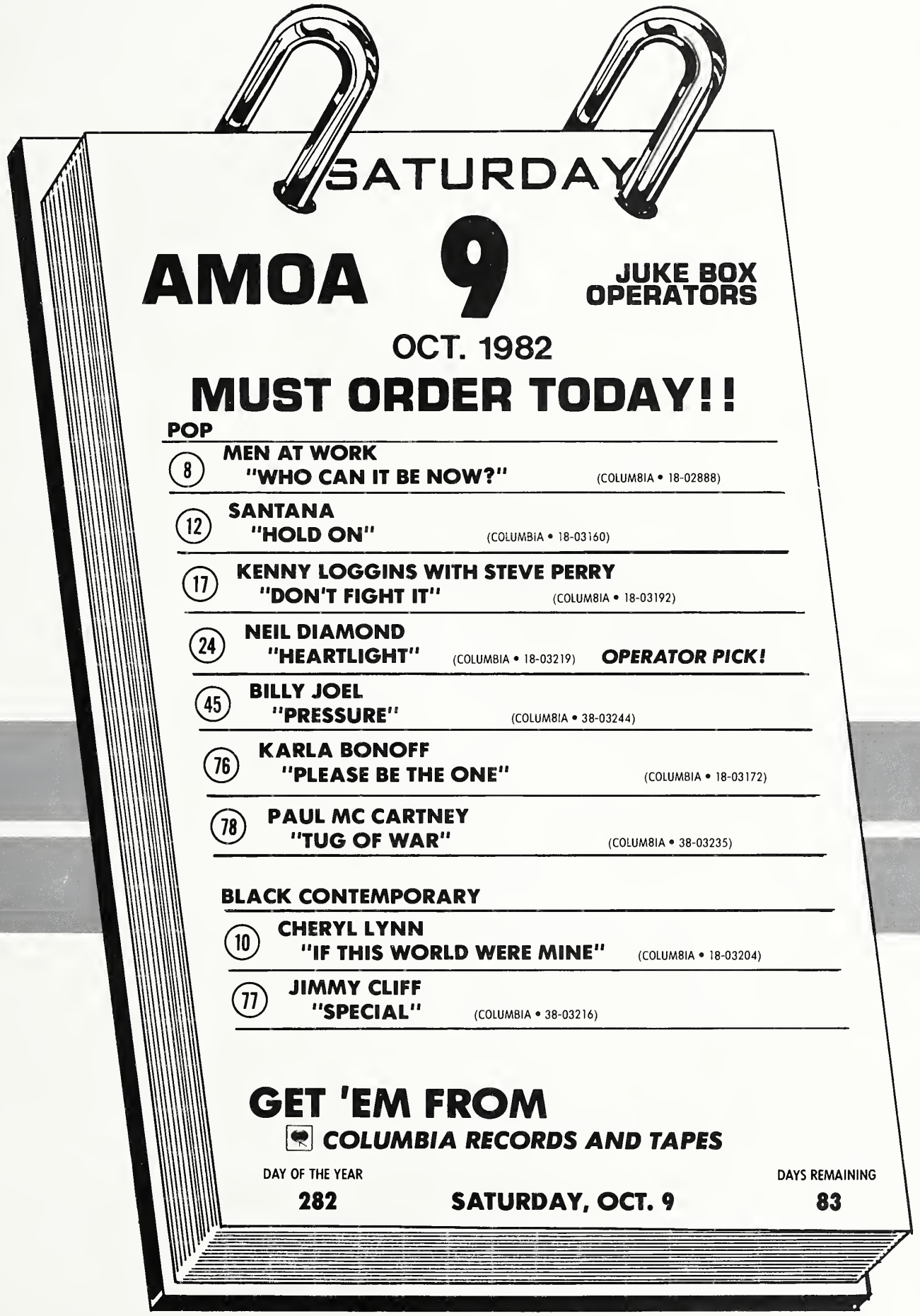

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